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ABSTRACT

A three-part teacher's guide outlines methods of incorporating active art education and art appreciation into the elementary curriculum. The section on Arts and Learning contains readings on art and culture, art in education, and art as active learning as well as an introduction to the guide. The Arts and Teaching section contains four groups of lessons integrating creative dance, creative drama, music, and visual arts into the elementary classroom study of language arts, mathematics, science, and social studies. Lessons focus on self-awareness, geometrical shapes, poetry, rules, vocabulary, time concepts, letter and sound recognition, economic concepts, numbers, and colors. Each lesson includes an identification of curriculum subject concepts, appropriate grade level, and necessary materials. Lesson content is established around exploration, invention, and application stages of learning. The third section, Resources and Information, consists of specific information on the Oklahoma Arts in Education Programs, a 5-page annotated bibliography, a glossary, an index, and an evaluation instrument. (LP)

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connections

Linking the Arts and Basic Curriculum

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Oklahoma State Department of Education
Leslie Fisher, State Superintendent
1980

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connections

> *. . . the arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses - the learning pores. We endorse a curriculum which puts "basics" first, because the arts are basic, right at the heart of the matter. And we suggest not that reading be replaced by art but that the concept of literacy be expanded beyond word skills.*
>
> *The arts provide unique ways of knowing about the world and should be central to learning for this reason alone.*

from Coming to Our Senses
Special Report of "The Arts, Education and Americans" Panel
David Rockefeller, Jr., Chairman
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The Oklahoma State Department of Education endorses the philosophy of this panel report in relation to the "basic" nature of the arts to education. Indeed, the arts do contribute to the development of all children.

One of the ways that classroom teachers can insure that all Oklahoma children receive arts experiences is by making "connections" between the arts and the general curriculum. By using the arts to "connect" learning in the general classroom, teachers help students to see basic concepts more clearly, to understand abstract ideas more easily and to discover their own creative capabilities.

For these reasons, this piece of curriculum is called "connections: linking the arts with the basic curriculum." We hope it is helpful to you as the arts are integrated into the life of your classroom.

Leslie Fisher

Leslie Fisher, State Superintendent

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arts and learning

arts and learning

Art in Its Cultural Sense

From the beginning of time people have struggled to know themselves and their world. The arts help bring this search for knowledge into clearer focus. Architectural structures and historic regions are visited in an effort to reach out and know the past. Paintings, plays and poetry are examined with a mixture of delight and cravings for an even deeper understanding. Current art forms reflect this society's existence and will allow future generations to make judgments about current times.

The nature of art is not only from the external to the internal. It is indeed the reverse, from the internal to the external, that brings clarity to the struggle of a person's understanding of self. The nature of art is both mental and physical. It engages the imagination, the intellect, and the emotional self. It is through the arts that people are able to come to a deeper and broader understanding of their experience.

For generations of people to progress and not to become stagnant, their imaginations must soar. New ways of accomplishing daily tasks must be found and even more important, personal relationships between people and groups of people must be dealt with in truly humane and honest terms. Imagination and creativity indeed are in intense demand. Flexible and fluent thinking is at the highest priorty. This thinking is not enhanced by constant drilling for mere memorization of facts. Practice is important, but it is the practice of allowing original ideas, elaborating on them and then twisting, turning, and reversing these ideas again and again that frees the mind and allows persons to make connections between isolated concepts.

For each individual person, experience with the arts allows an opportunity for personal expression. This is a vital function. However, this is not the sole function of the arts. People who are involved with the arts during their developmental years acquire skills of close scrutiny and careful evaluation which are desired traits for living. The arts can serve as a vehicle for expressing and resolving discontentment which leads to the establishment of personal standards of worth.

To include the arts in a student's education is not a luxury but indeed a basic need. These intrinsic values which the arts serve to solidify for the developing child are important and must be addressed in the classrooms of our schools.

Importance of the Arts in Education

The Educational Policies Commission of the National Education Association recognized this need for the arts when the commission stated that "the society which best develops the rational potentials of its people, along with their *intuitive and aesthetic capabilities,* will have the best chance of flourishing in the future. To help every person develop those powers is therefore a profoundly important objective and one which increases in importance with the passage of time."[1]

".....there is a highly creative aspect on processes of thought. All the higher mental processes involve more than the simple awareness of facts; they depend also on the ability *to conceive what might be,* as well as what is, to construct mental images in new and original ways. Experiences in literature and the arts may well make a larger contribution to those abilities than studies usually assumed to develop abstract thinking."[2]

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[1] Educational Policies Commission, The Central Purpose of American Education, (Washington, D.C.: National Education Association) 1961, p. 11.

[2] Ibid., p. 18.

Clearly, a great challenge is placed on our schools to provide leadership in the development and encouragement of rational powers. And although educational concepts which emphasize this goal are not new to the profession, acting on the acknowledgement of the arts as a means to achieve this goal is both innovative and perceptive. The suggestion that aesthetic experiences, gained through participation in the arts, provide a viable format for attaining this objective, recognizes that the arts may serve its own professional interests while providing future generations an alternative approach to developing rational powers.

An understanding of how students process information is necessary for the educator. The organization of learning occurs in stages of experiences and in accordance with patterned maturation. At each stage of development, the student acts on his or her environment in such a way to gain understanding through sensory experiences. As this happens, a structure of thinking is built that can be used as a basis for relating to new experiences.

These sensory experiences are processed through the rational powers of recall, observation, definition, classification, interpretation, comparison, generalization, inference, analysis, synthesis, deduction, imagination, hypothesis, prediction, and evaluation. As the established structures of thought increase, and the student matures, he or she is able to translate experience into symbols – verbal and non-verbal representations. As the student communicates what he or she sees, hears, feels, tastes, and smells, meaning is extracted from the experiences and the structures become more complex.

It is the responsibility of the educator to arrange the environment and curriculum so that concepts can be fully integrated into the structures of the student's mind. Lessons in this publication are developed through the use of three components. For the lesson to be complete, each of the components must be completed in order. The first component is **exploration.** Using rational powers, the student becomes involved in activities which provide information and insight into the concept to be invented. It is necessary to this stage that the teacher not tell the concept, but rather give ample time for *gathering information* and finding answers to open-ended questions. Therefore completing all three components in a 45 minute class period is not always possible or even desirable.

It is during the second or **invention** component that the teacher names or *labels* the concept that has been explored by the class. Statements such as "We have been dealing with the idea of ________," or We call what you have been working with __________," are appropriate at this point. Students may summarize and verbalize the concept themselves. They see the point of the exploration and are able to communicate regarding experiences with the concept.

The **application** or third stage allows the students to apply the concept to a new situation. It provides for the use of accurate vocabulary and a chance to reinforce and extend the newly acquired knowledge. It is this stage which provides feedback concerning the student's understanding of the concept. Teachers can assess the quality of understanding and accuracy in thought by listening to students verbalize and watching their actions as they deal with the new applications. Thus, in the application stage, students are *using the ideas* in a new frame of reference.

Providing an artistic expression as an end product of the application stage allows the teachers evaluative feedback regarding the student's understanding of the concept being taught. The teacher can come to a new understanding of the student's emotions as well as his or her use of imagination. With these insights the teacher can relate to the student on a more meaningful level and a more accurate communication takes place. For the student who is often inhibited because of the lack of ability to show understanding in the usual forms of communication, the arts provide a welcome release to prove that he or she did indeed grasp the meaning of the concepts presented.

It must be stressed that in order for the learning cycle to function effectively, the *exploration* and *application* components must provide activities which will require a variety of rational powers that are used as the student strives to solve the problem or conflict.

"No particular body of knowledge will of itself develop the ability to think clearly. The development of this ability depends instead on methods that *encourage the transfer of learning from one concept to another* and the reorganization of things learned".[3] Thus employing the arts as a vehicle throughout the cycle greatly enhances understanding.

Arts in the Active Nature of Learning

Let us look closely at the artistic process itself. First there must be an idea with which to begin. The person must decide on a means of conveying the thought and then must persevere to complete the project. The completion of the creative expression is a problem solving process. The activity may well begin as an activity suggested by the teacher but for the project to become a creative endeavor the student must take over and become the person "in charge". He or she must begin to make decisions relating to his or her own thoughts, emotions and aesthetic judgments.

While learning specific arts skills for their own sake is an essential part of elementary education, the use of the arts as a vehicle toward learning concepts in the other curricular areas implies a different and unique approach. At this point it must be made clear that this approach is not one of merely including arts ideas that already have been created and are ready to be copied such as square and folk dances or purchased plays and operettas. While a teacher may wish to include these in the curriculum, the type of activity that is addressed here is one in which the student participates in the learning cycle (exploration, invention, and application) through the structures of creative dance, music, visual arts, and creative dramatics.

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[3] Ibid., p. 18.

The teacher is forever dealing with the problem of motivation. How often during lessons must the "unmotivated" student be reminded to put away the drawing or to stop humming. Motivation through the arts can work to the teacher's advantage. The arts do hold an individual's interest and as the student works on a creation that is his or her unique idea, not only attention but dedication occurs.

This new motivation and involvement in learning brings other benefits with it also. The student begins to see himself or herself as capable and an appreciation of self is developed. Feeling good about one's self allows flexible thinking toward the alternative ideas of others. In this way communication and mutual respect of others are established.

It should be noted that any creative experience involves a certain amount of emotional risk or offering of one's self. A "safe", cooperative atmosphere that gives the emotional support and psychological safety to explore new ideas should be created. Time should be given to encourage and challenge students to seek out a variety of responses and not to be satisfied with the first and most obvious response. By not saying that one person is doing something "correctly", the teacher can set the example that she or he wants this variety of responses. When there are few responses or the variety is limited, there are possible misunderstandings and a sub-problem which clarifies the concept can be presented.

As a student experiences success, he or she will grow in self confidence and independence. When it is apparent to the student that it is not necessary to compare any creative expression with another's work, pleasure can be brought from the results of his or her own solutions and a sense of achievement can be felt without relying on teacher reassurance.

Continuous evaluation and guided observation in an accepting atmosphere is essential to learning. Students should have the chance to evaluate their own work. Asking questions leading to self evaluation allows insights to be formed. "Did you like your last solution? Does your response meet the requirements of the problem? What did you discover that you didn't know before? Compare this to something else you have done. How is it alike? How is it different?"

The arts then can provide ways for aiding and increasing learning in different ways and at various levels. The arts require the same learning operations as other disciplines of study. They provide new avenues for developing confidence as one succeeds at the problem solving process and for increasing the communication of understanding through alternate modes. When utilized from a conceptual base of development, the arts are an effective and exciting method for teaching students.

about this project

This project was designed to provide a model of classroom procedures and strategies for using quality arts experiences as tools of learning for teachers wishing to more effectively communicate with students and enhance the basic curriculum through greater use of the arts.

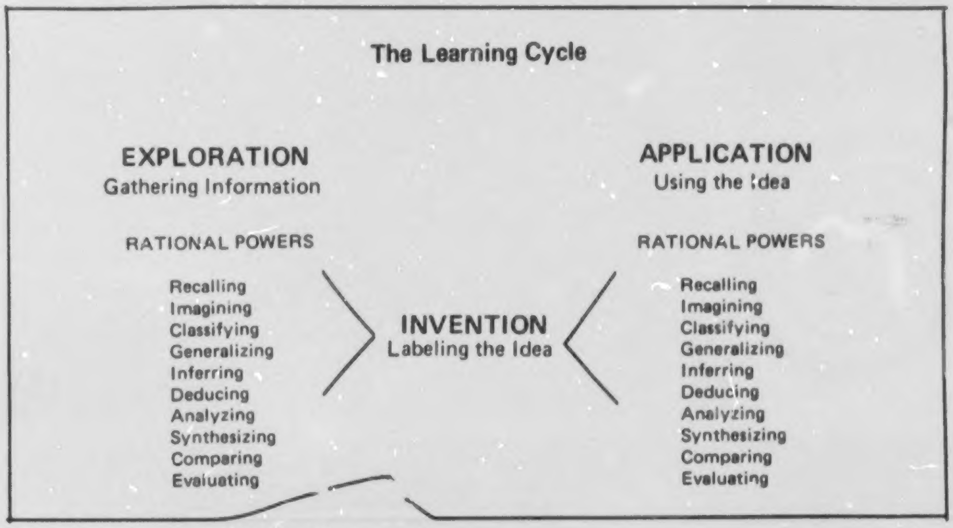
A committee of six classroom teachers and four artists in the fields of visual arts, music, drama, and dance worked with a director and editor to coordinate efforts in documenting classroom practices in the elementary demonstration schools of the Oklahoma Arts in Education network. Throughout the project the focus was on both product (a printed document) and process (the curriculum development). The intent was to produce a document that would provide guidance for teachers in integrating the arts into the curriculum as well as to provide a vehicle for the teachers who are in the arts in education schools to experience assessing and writing arts-related curriculum.

An initial one day in-service workshop was provided for the committee to increase their understanding of curriculum development based on an inquiry learning model. During planning sessions, goals were formulated for gathering and testing ideas for publication. Concepts were identified by the State Department of Education Instructional Specialists in the curriculum areas of science, social studies, math, language arts, reading and early childhood. Teachers from participating schools submitted lessons which were integrated with dance, drama, music, and visual arts based on these concepts. The committee of developers then reviewed and refined the lessons using the learning cycle chart (see box) and a set of writing procedures established by the group.

It was the intention of the developers for the integrity of the basic curriculum and the art form to be upheld. Accurate language was used and concepts were chosen that were representative of each discipline and appropriate for the elementary aged student. Each lesson was built around the learning model previously discussed in the introduction.

Next these refined lessons went back to the schools for field testing. Each lesson was tested by at least four teachers. These teachers gave attention to the workability, wording and appropriateness of grade level for each lesson. The lessons, with field testing evaluative notes, were returned to the committee for another review before submission to the editor. The editor amended the material, when necessary, to provide for correct usage and clarity of thought. Then all elements of the document to be printed were submitted to the State Department of Education Arts in Education staff for review.

Addressing the issue of what a project is not is often equally as helpful as stating what it is. This is neither an effort to diminish the need for arts specialists nor provide a scope and sequence for a curriculum area or a particular arts class. This project is not offered as a final answer to the concept "arts and the basics". It is however, a reflection of Oklahoma's efforts to use a theory-based learning model to integrate the arts into the basic curriculum.



about this book

The Arts and Learning

Incorporates a discussion of the arts in their cultural sense, their place in education and in the active nature of learning, along with a history of the project and this description of the book.

The Arts and Teaching

Contains four sections of lessons integrating *creative dance, creative dramatics, music* and *visual arts* into the elementary classroom study of *language arts, mathematics, science,* and the *social sciences.*

Each group of lessons is preceded by a statement discussing the philosophy of creative expression in the particular art form, materials needed, and general classroom management techniques.

The lessons themselves include the identification of curriculum subject concepts, objectives, and suggested grade levels. Specific materials that are needed are listed. The content of the lesson is divided into the three components of the learning cycle discussed in "The Arts and Learning".

The first component is the **exploration** stage. Here activities are provided that allow the student to *gather information.* The second component is **invention.** At this time the student is beginning to get the idea. Accurate language is provided for *labeling the idea.* In the last component, **application** activities are provided in which the student can use the new information and further the understanding, thus *using the idea.*

At times, phrases and specific language in quotation marks are suggested for the teacher's consideration. It is not the intent that each lesson be completed in a particular length of time. Each teacher will need to consider the amount of time spent on each component. It is vital that the exploration stage not be slighted.

In many of the lessons, extensions will be found. These suggest ideas for the continuation of the concepts.

Some lessons include bibliographic information that will give specific references that may be helpful in the lesson.

Resources and Information

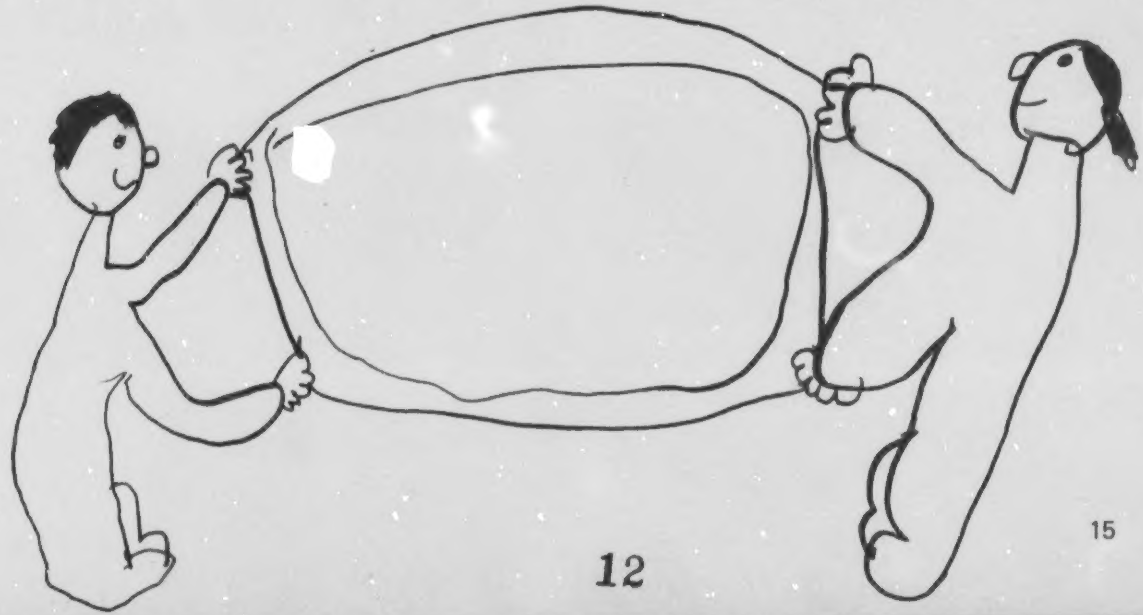
The *History of the Arts in Education Program* contains specific information regarding the Oklahoma Arts in Education program as coordinated by the State Department of Education. Also included are the philosophical components of the program as found in the Oklahoma Plan for Arts in Education.

The *Annotated Bibliography* is provided for further study and consideration.

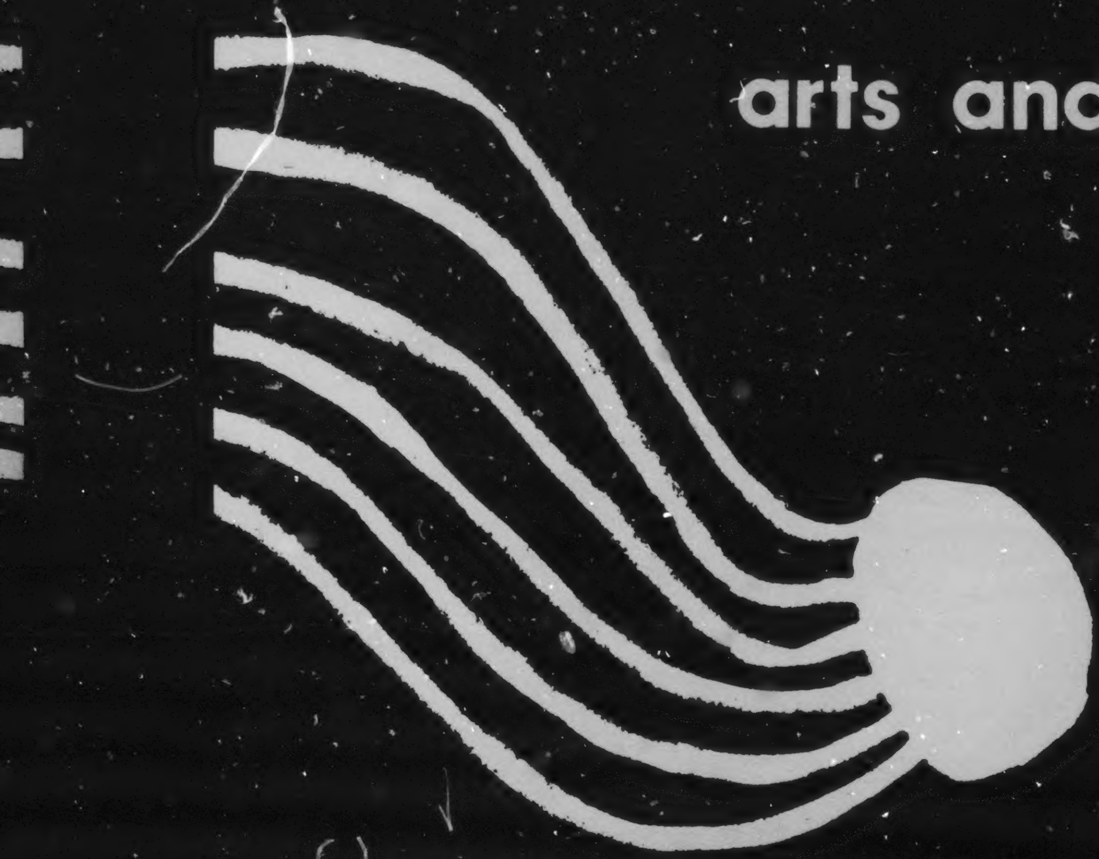
The *Glossary* briefly explains terminology pertinent to the arts.

The *Index* details particular concepts and grade levels incorporated into this publication with a cross-reference to specific lessons.

The *Evaluation* is for your use to comment on the book. We request that after you've had a chance to use these lessons, send us the evaluation at the back of the book. We want your response!



arts and teaching



about creative dance

Many classroom teachers have been actively involved in using movement to teach curriculum concepts. This primarily has been done in a functional way such as asking students to make the shape of numbers with their bodies. Using the body in this way is an effective method for internalizing learning by utilizing the power of kinesthetic memory. A step beyond this, however, allows solutions to a given task to incorporate the content of dance and requires the student to be an active participant in the process of creative decision making.

Movement has a specific content that includes *what the body can do* (locomotor and non-locomotor movement); *where the body moves* (space, level, direction, pathway, dimension, relationship to others); and *how the body moves* (shape, time, effort, flow). This content can be used to understand and develop movement skills in a functional way such as in work, play, or sport. Movement can also be used to develop the kinesthetic awareness of the body as an instrument of expression and communication. When it is used for imaginative and sentient purposes, movement becomes creative dance.

To transfer curriculum related lessons using movement into lessons that use creative dance, there are two main factors to consider. First, one must choose specific movement content as opposed to asking students to "move". Secondly, one needs to layer specific experiences in a way that will provide students with opportunities to explore, manipulate, and invent different ways of doing and organizing movement sequences into a form.

Each dance experience in this book culminates in the creation of a dance, or sequence of movements with a beginning, middle, and end. The students need to know that they have created an aesthetic totality or dance that is unique. It is important that they be satisfied with the quality of the final form. The teacher can assist this in two ways: (1) by making sure that the exploration phase includes a variety of movement elements, the student will have a range of movements from which to make his or her movement selections; (2) incorporating a discussion that allows for nonthreatening self-evaluation of the dance, permits changes to be made that will improve the final quality.

What Materials are Needed?

1. **Open Space.** An open, clean space is needed that is adequate enough for students to explore various movement ideas without interfering with each other's space. A classroom with all chairs pushed to the side is always available. Students can accept an active and responsible role in clearing and cleaning the space.
2. **Shoes.** It is preferred and safer that students move without socks and shoes since it gives them more control over their movements.
3. **Supplies.** When using props or equipment (streamers, elastic, home-made percussion instruments, hats) try to have one for each student. This provides for maximum exploration and participation by the student and minimizes discipline concerns. One can begin to start a collection of props that can be made from inexpensive materials.
4. **Selection of Music.** Music selected to accompany dance solutions should be chosen with care and concern for its appropriateness to the student's age and the qualitative nature of the solutions created. The differences in sound directly affect the qualitative aspects of the movement.

Dances can be performed: (1) in silence, (2) by accompanying oneself with voice sounds, (3) using body sounds such as hand claps, snapping fingers, (4) with simple homemade percussion instruments, (5) to environmental sounds, (6) to recorded music including non-pulsed electronic music, and pulsed music with a rhythmic beat. Using one's voice to accompany one's own movements is always accessible as a source of music and intensifies the experience for the individual student. This is, however, an additional factor for the students, so adding it to the experience should be done after the students feel secure with their sequence of movements.

Electronic music has an unlimited array of interesting sounds useful for curriculum related dance experiences. These can be effectively used in establishing certain moods or as catalysts in helping discover new movements.

Classroom Management

1. **Open Space.** Students need to be taught to manage themselves in an open space just as they learn to manage themselves in other kinds of spaces. This can be taught in the first lesson

and reinforced, if necessary, at the beginning of subsequent lessons (See the lesson "Dance and Self-Concept", for managing oneself in open space.)

2. **Warming Up.** To avoid unnecessary injury, it is important that students spend a short time at the beginning of each lesson warming up their joints and muscles. Stretching, bending or other simple movements will begin to set the tone for a creative dance experience.
3. **Signals.** Establish a signal for stopping and starting. This could be a beat on the drum, a hand raised in the air, lights turned off, or simply the statement "...and stop". Students must be taught to *listen* as they work or experiment on movement problems. Setting high standards for behavior should improve the quality of the student's work without destroying the excitement and non-threatening atmosphere created.
4. **Teaching Style.** Moving about the room as the students work creates a shared working environment. The teacher can move from one student to another making comments, praising good movement, and asking individual questions which will promote variety and quality in solutions. Stand in various places to state problems and tasks. It is important to be concerned about the quality of the student's movements. As students work, ask them questions based on their individual needs. "Tom, what can you do to help yourself land more lightly?"
5. **Closure.** At whatever point the teacher decides to end the lesson, or portion of that lesson for the day, students need to feel a sense of closure. They need to have labeled the result of their exploration or selected and decided upon specific movements for a composition. This gives them specific elements for recall and provides them with a starting place when the lesson continues at another time.

It is not necessary that students perform their dances for others. In the beginning when the creative process is new, having all the students perform at the same time gives them a sense of performing, yet eliminates any pressure and possible embarrassment before their peers.

If the students have experience as a class in creating dances, and feel good about accepting a variety of responses, half of the class might demonstrate their solutions to the other half. The teacher needs to assist good audience behavior by asking the observing students to look for specific elements that make the dances interesting (changes in level, time, space). This process helps the students' developmental growth toward deeper aesthetic understandings.

art form

Creative Dance

grade level

Primary/Intermediate

subject

Social Studies

curriculum concept

Self-concept, personal space and general space.

objective

To develop and maintain confidence and a sense of self-worth, to explore the boundaries of one's own personal space, to develop a respect for other's personal space.

materials

Drum, record player, records, clean open space, scarves or crepe paper streamers for each student. Music suggestions: a tape or recording of a variety of rhythmic and non-rhythmic sounds.

exploration/ gathering information

PART I.

Allow students to choose a spot within the boundaries where each can stand and move his or her arms and legs without touching anyone or anything. Direct students in their movement.

"How high can you stretch?"
"How high can you stretch with another part of your body?"
"Another?"

Use the same procedure for exploring low space with students.

"Can you move in low space without touching the floor with your feet?"

To achieve the goal of developing confidence and self-worth in students and emphasize problems having a variety of acceptable solutions, the teacher can reinforce the class through such comments as:

"Look at the many ways that we can stretch."
"Everyone has a unique way."
"Johnny's elbow is the highest part of his body."

Be sure each student is named and recognized for a specific movement sometime during the lesson.

"How far can you stretch in front of you?"
"Can you stretch in that direction with another part of your body?"
"Stretch as far as you can to the side of you."
"What places can you reach by jumping? (pause) by twisting?"
"See how much space you can fill up with your body."
"How can you fit your body into the least amount of space?"
"Can you turn in one space without interfering with others?"
"How many places can you take your feet without leaving your spot?"
"Try to have your back touch the ceiling."

invention/ labeling the idea

"Do you remember the spot you chose when we began?"
"That spot has a special name which is *self-space* (or *personal space*.)"
"Did your self-space always stay the same?"
"How did it change?"
"Did you touch other people in your personal space?"

application/ using the idea

Give each student one ribbon or scarf. Tell the students to make designs to the music while remaining in their self-space. If students need more teacher-directed instruction, adjectives such as wide, squiggly, tall might be suggested for their designs. Re-emphasize the worth of each individual's efforts. Example: "Jill's space is long and low."

exploration/ gathering information

PART II.

"Now that you can move in your self-space without interfering with other's space, and start and stop on signal, let's explore the large space in this room."

"On the signal, see how many places you can go without interfering with others."

"Have you been to the corners?" To the middle of the room?"

"Try to move into the open spaces where no one else is."

Encourage them to use different kinds of movements such as hopping, skipping and jumping. Practice stopping and starting several times, checking to see if freezes are held and if the students are evenly distributed throughout the space.

"Can you move through the space staying as far away from everyone else as possible?"

"How close can you move to someone and still not interfere with his or her space?"

"Can you move more slowly and carefully? Quickly and carefully? Backward and carefully?"

"Try exploring part of the space at a high level."

"Another part at a low level."

invention/ labeling the idea

"All the open space that you moved through without touching others is called *general space*."

"What did you do so that you were able to move safely and not interfere with others?"

application/ using the idea

Have the students select several different ways for moving through the *general space*. Deciding upon a sequence for their movements, have them move to the sound of a percussion instrument or vocal sounds provided by the teacher. When the sound stops, the students can freeze into interesting shapes at different levels. The students can change their locomotor movement after each freeze.

Next use the taped music or record to provide a different kind of rhythmic experience with movement. If music is used, a tape with different types of music can encourage a variety of interesting movement responses.

art form

Creative Dance

grade level

Intermediate

subject

Language Arts

curriculum concept

Hearing and marking accents

objective

To provide experiences to help students hear, feel, and mark accents in words and dance movement.

materials

Drum, chalkboard, clean open space, vocabulary list. Music suggestion: simple rhythmic selection.

exploration/ gathering information

"Listen to this sentence: 'I like to dance' (spoken in a monotone)."

Now say the sentence making the first word louder, stronger, or sharper. Choose a different word to make stronger.

"I *like* to dance. *I* like to dance."

"I like to *dance*."

"How many syllables are there in the words *pepperoni pizza*?"

"Say the words and mark the syllables by clapping each one."

"Now mark each syllable while walking in place. Make the first syllable louder by stamping your foot."

"Walk the words in one line, but make the first syllable of *pepperoni* noticeable by making a corner and walking in a new direction."

"Change direction on different syllables. Make *pizza* stronger by using an airborne movement."

"Make up a sentence and show all the syllables with non-locomotor movements."

"Choose a syllable to make stronger and show it by making a strong sharp movement with a body part. Try it again and indicate the strong syllable by changing levels."

Try a variety of ways to show accent by using a change of direction, level, or body part, Accent the first of four beats . . . three beats . . . two beats.

invention/ labeling the idea

Now accompany a list of vocabulary words marking the beats with the drum. The accented syllable will be struck with the most force. Ask the students to continue moving and to make a change in direction, level, or force in action on the accented syllable.

"The beats that have been especially noted by unique movements or striking the drum forcefully are called *accents*."

"The other beats are called *unaccented*."

"This symbol ' is used in writing to denote the accented beat."

application/ using the idea

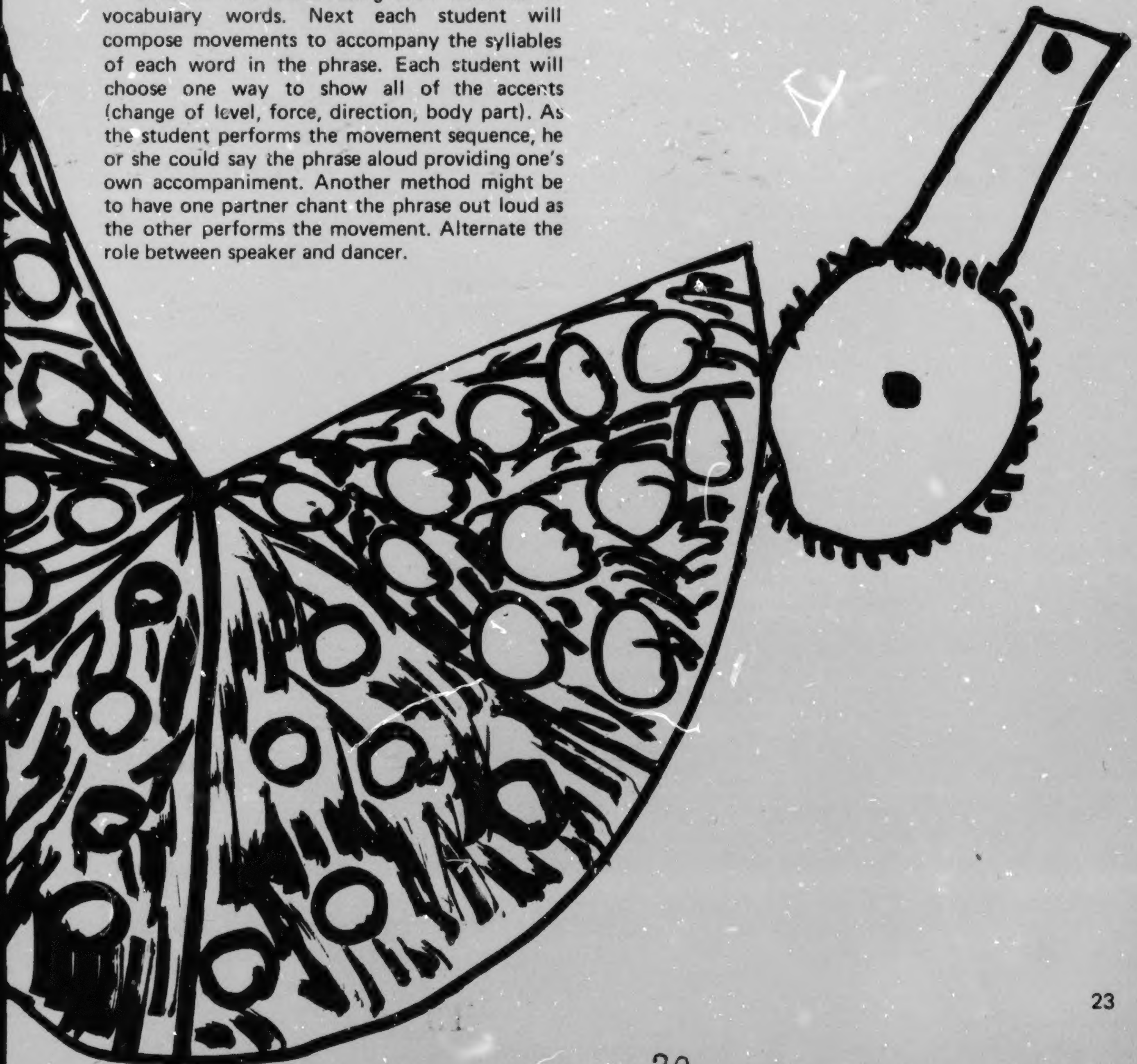
Using another vocabulary list, have the students go through their words and mark the accents. Have the students find a partner and pronounce the words to each other. For each of the words, have the students make up a nonsense word that corresponds to the number of syllables and proper accent of the original word. For example, if the vocabulary word is *grace'.ful.ly*, the nonsense word might be *hoot'.le.bee*.

Individually have the students compose a phrase of three to five words using their nonsense or vocabulary words. Next each student will compose movements to accompany the syllables of each word in the phrase. Each student will choose one way to show all of the accents (change of level, force, direction, body part). As the student performs the movement sequence, he or she could say the phrase aloud providing one's own accompaniment. Another method might be to have one partner chant the phrase out loud as the other performs the movement. Alternate the role between speaker and dancer.

extensions

Using vocabulary and nonsense words from their lists, the students can develop chants that have more complex accents, combining non-locomotor and locomotor movements.

Use a variety of musical instruments to show accents. Put a pattern of accent marks on the board and present two words. Ask the students to choose the words that match the patterns.



art form

Creative Dance

grade level

Primary/Intermediate

subject

Math

curriculum concept

Attributes of sets

objective

To demonstrate that sets have various attributes.

materials

Clean open space, appropriate music.

exploration/ gathering information

A nice beginning for this lesson would be acknowledging and describing unique qualities and characteristics of students in the class through a discussion session. Lead the class to discuss categories such as students wearing tennis shoes and not wearing tennis shoes; those who have dogs and those who have cats, those sitting close to windows and those far away from the windows.

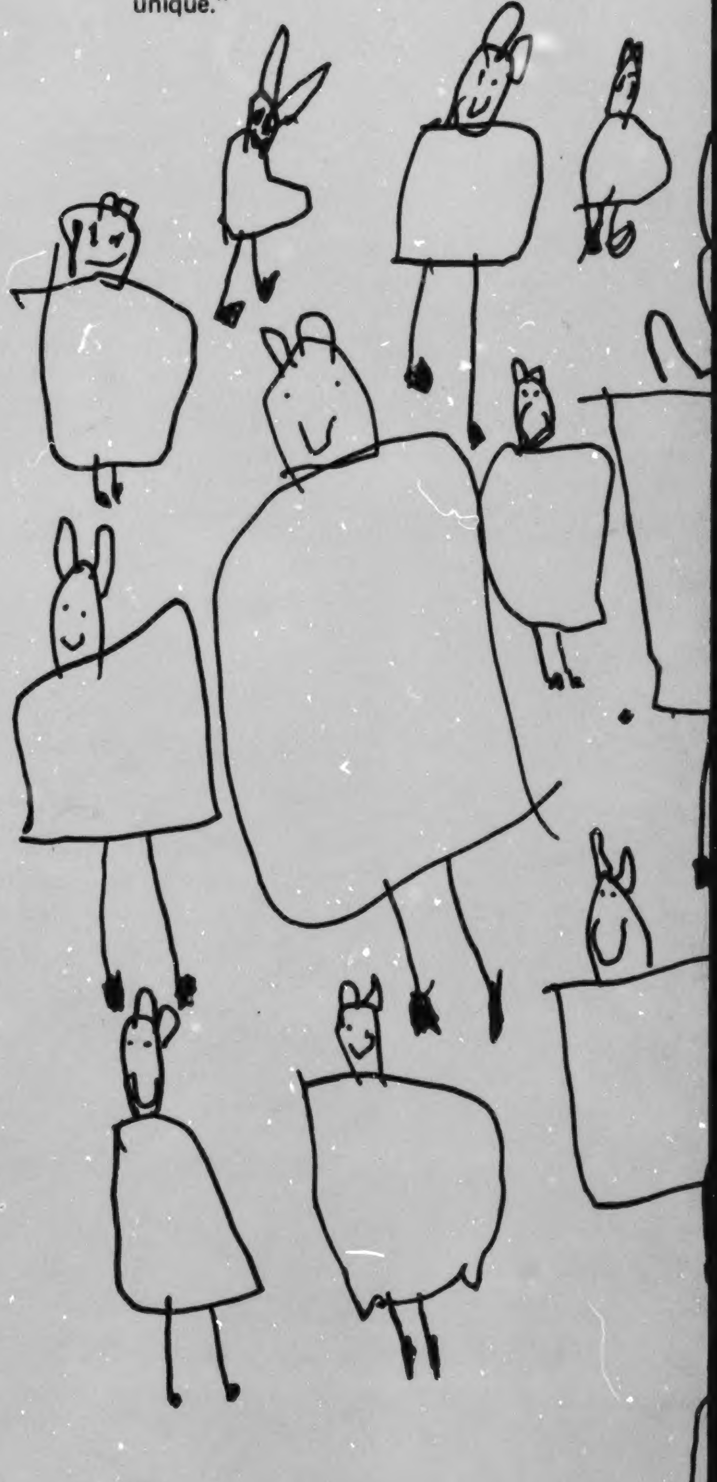
Solicit from students descriptions and labels for contrasting types of movements. Ask students to move quickly, slowly, flowingly, jerkily, heavily, lightly, rigidly, loosely. Ask them to suggest different ways in which to move, such as on high or low levels, in different directions, along curving or angular paths. Ask for other suggestions and explore these. Point out different types of movement that are seen such as:

> "I see movement in curving paths on a high level."

Ask the students to each decide on a particular movement and describe or label it (give it attributes or characteristics). Write terms on the board such as jerking, strong, angular, explosive, slow, forward. When different attributes have been listed, have students form sets that would have common attributes; each student in the group would have a different method of demonstrating that attribute within the set.

invention/ labeling the idea

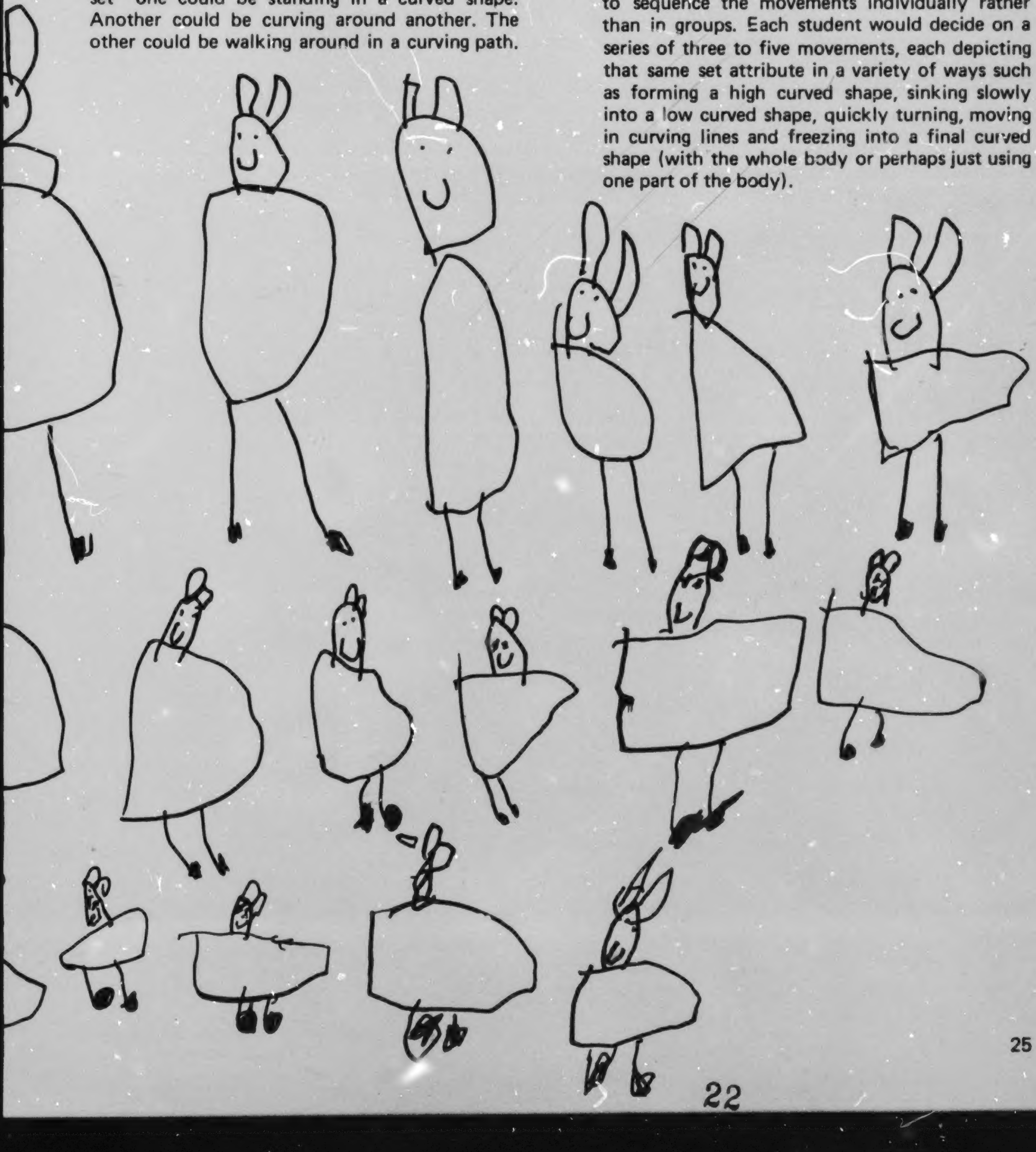
"Sets have qualities or characteristics that are unique."



application/ using the idea

Divide the class into small sets of three or four students. Let them decide on a dance pattern by joining together each student's individual movement into a sequence. This sequence will be composed of different movements, all with the same attributes. For example, with a "curving set" one could be standing in a curved shape. Another could be curving around another. The other could be walking around in a curving path. This may be performed simultaneously (everyone doing their set movement at the same time) or successionally (first one movement, then another.) For older students, this example represents one movement. Encourage them to compose additional movements that incorporate the set characteristics and sequence them into a phrase. Have them repeat their pattern. Select music that is appropriate to the attributes represented.

An alternative method of composing the dance is to sequence the movements individually rather than in groups. Each student would decide on a series of three to five movements, each depicting that same set attribute in a variety of ways such as forming a high curved shape, sinking slowly into a low curved shape, quickly turning, moving in curving lines and freezing into a final curved shape (with the whole body or perhaps just using one part of the body).



art form

Creative Dance

grade level

Primary/Intermediate

subject

Math

curriculum concept

Place Value

objective

To provide dance experiences for students to understand that the value of the "ones" column and the "tens" column differ.

materials

Large open space with clean floor; place to record digits being represented (blackboard).

exploration/ gathering information

The exploration time will include three main focuses. One will be exploration of high, middle and low levels. The second is the exploration of changing shapes while connecting with another person. The third is the exploration of one to nine bases of support.

Teachers might use the following language in giving directions:

"In your personal space, find a way to balance yourself with three parts of your body touching the floor."

"These are called bases of support. Make sure that only the bases of support are touching the floor."

"Find a different way to use three bases of support."

"What shape can you make if you have 5 bases of support? Try another 5. Try 7 . . . 1 . . .9 . . . 2."

"How can you move if you are standing on one foot? Two feet?"

"How will you move if you are on your knees? Lying down? On a shoulder?"

"Without moving from your self-space, find a shape that you like that is at a high level. Find another. Try a twisted shape. Find a shape you like at a low level . . . middle level."

"In slow motion, move from one of your high level shapes to a low level shape and end in your middle level shape."

"Freeze in your ending shape."

"This time, start in a new middle level shape, move slowly into a new high level shape, and end in a new low level shape."

"Freeze in your ending shape."

"Choose the high, middle and low shapes that feel best to you."

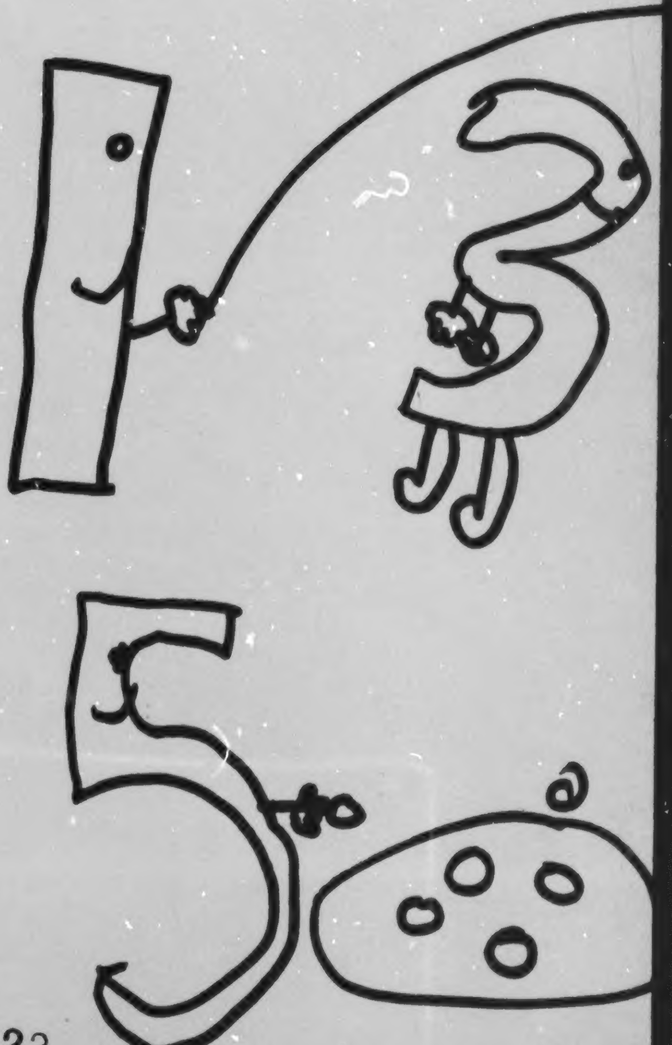
"In slow motion, move from your nigh level shape to your low level shape, on to your middle level shape . . . freeze in your middle shape. Move as slowly as possible."

"Freeze in your ending shape until everyone is finished."

"Form a partnership with someone near you. Find a way to connect to that person."

"Find a way to change levels while you are connected at the elbow."

"If you were connected at the knees, how could you change the shape? If your hands were connected? If your feet were connected?"



invention/ labeling the idea

Now ask the class to be seated. Write the numeral zero on the board and tell them this numeral represents the number of dancers dancing. Invite seven students to come to the floor and share their level dance. On the board, write the numeral that represents the number of dancers. Now add one student at a time and have the group repeat the dance. As each one joins, write the new numeral on the board and say the numeral representing the number of dancers. When the number of dancers reaches ten, ask those ten to perform with at least one body part touching another person. Now a group of ten is formed and all are connected to each other in some way. Draw attention to the fact that there is one group of ten and no dancers left over. Continue adding the students one by one to the dance, recording the numerals and discussing the number of groups of tens and "extra" students dancing. As the students repeat their dances, invite them to change their three shapes, although they must stay with the three different levels. A group discussion might emphasize the groupings of tens and ones and what they represent in written form.

application/ using the idea

Use the total number of students in the class for a number dance. Discuss with them what the groups will be like.

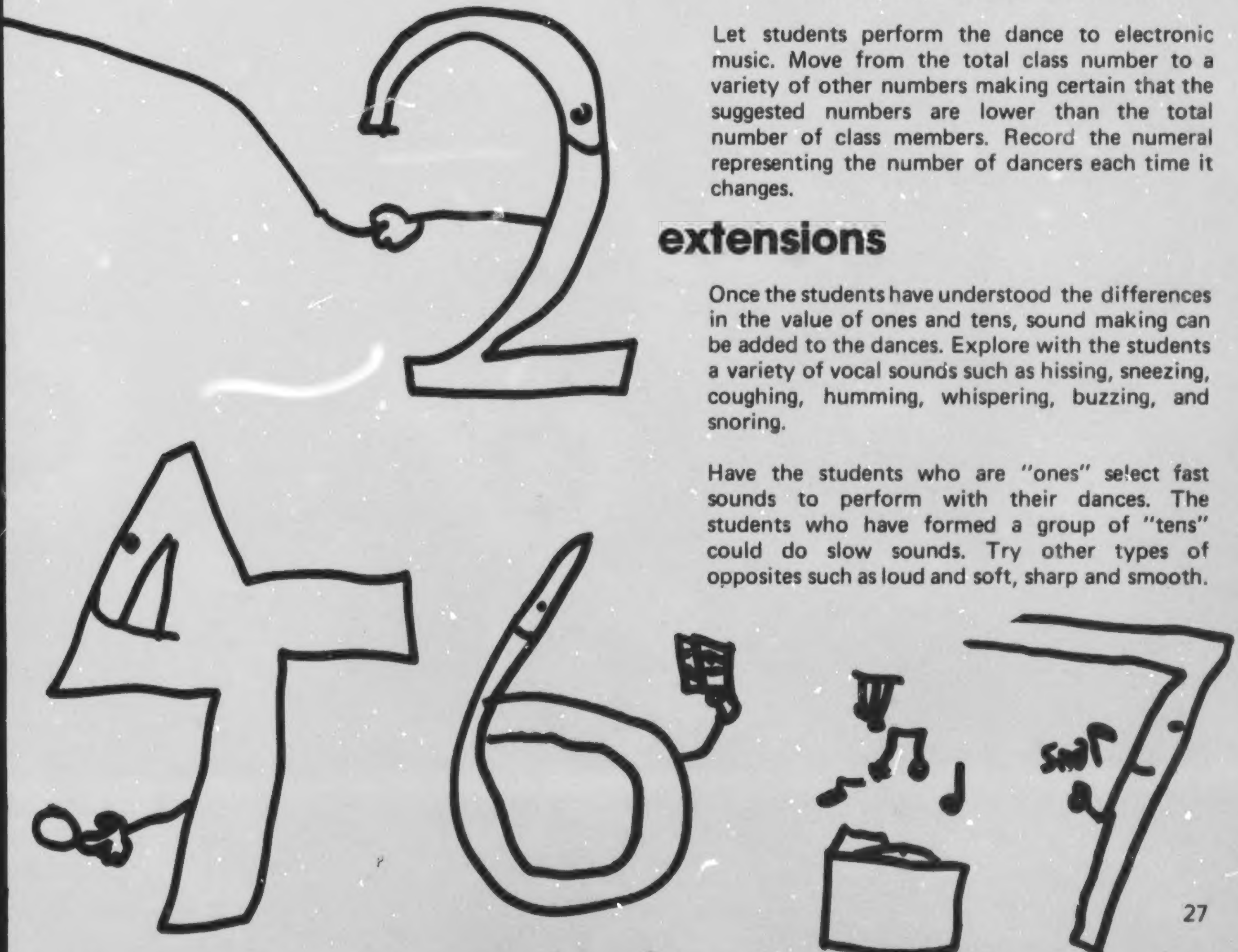
> "How many groups of ten will we have?"
> "How many single dancers will we have?"

Let students perform the dance to electronic music. Move from the total class number to a variety of other numbers making certain that the suggested numbers are lower than the total number of class members. Record the numeral representing the number of dancers each time it changes.

extensions

Once the students have understood the differences in the value of ones and tens, sound making can be added to the dances. Explore with the students a variety of vocal sounds such as hissing, sneezing, coughing, humming, whispering, buzzing, and snoring.

Have the students who are "ones" select fast sounds to perform with their dances. The students who have formed a group of "tens" could do slow sounds. Try other types of opposites such as loud and soft, sharp and smooth.



art form

Creative dance

grade level

Intermediate

subject

Math

curriculum concept

Geometrical shapes

objective

To help students recognize and be able to name and make different geometrical shapes.

materials

Clean open space, chalkboard, chalk, long loops of elastic in various colors (lingerie elastic loops should be approximately the length of the student using them). Music suggestions: non-pulsed, electronic music, vocal sounds or improvisation on percussion instruments.

exploration/ gathering information

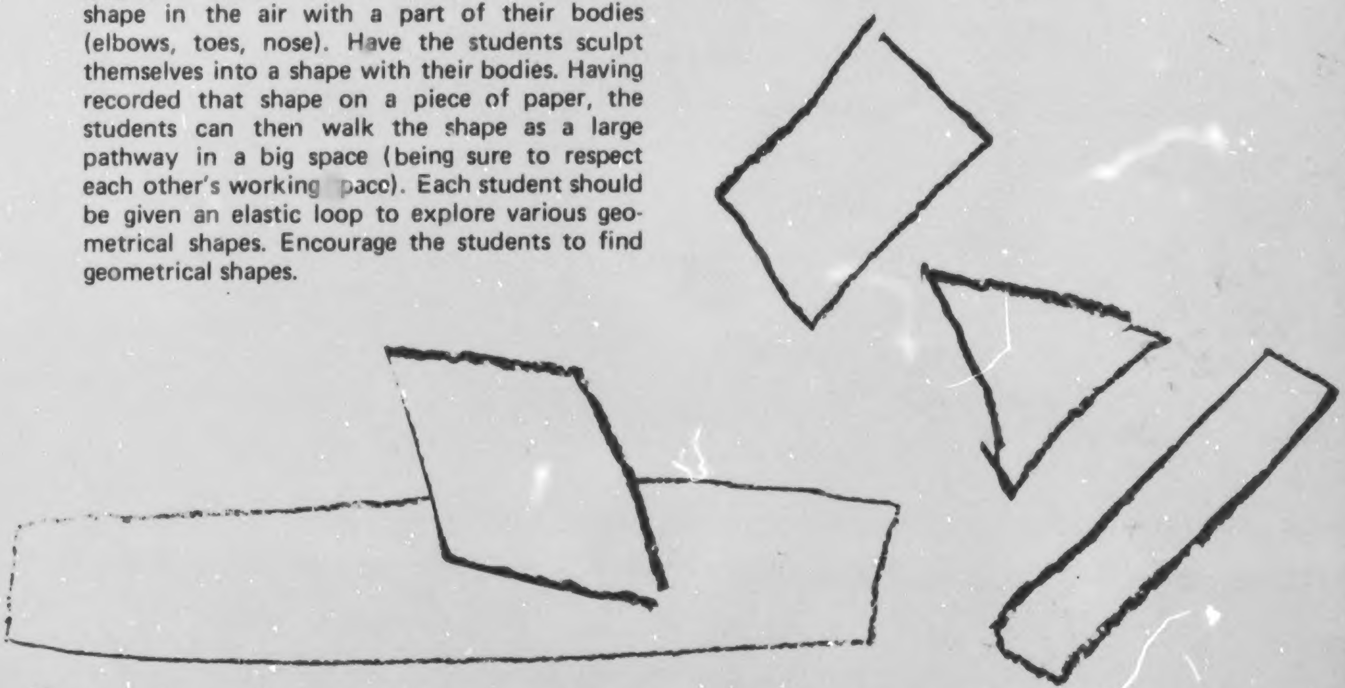
Let students move around the room to look for different shapes in the room (square, pointed, jagged, smooth, narrow, wide) and trace the shape in the air with a part of their bodies (elbows, toes, nose). Have the students sculpt themselves into a shape with their bodies. Having recorded that shape on a piece of paper, the students can then walk the shape as a large pathway in a big space (being sure to respect each other's working space). Each student should be given an elastic loop to explore various geometrical shapes. Encourage the students to find geometrical shapes.

invention/ labeling the idea

After the students have made a number of shapes, have them choose one shape and freeze in that shape. Discuss the shapes that are alike and name them (triangle, quadrilateral or rectangle, pentagon). Also recognize parallel lines, angles and line segments. Using the terms the class should become familiar with, write the terms on the chalkboard as they are named. Continue until all the shapes have been discussed and named.

application/ using the idea

Have each student choose and label three to five different geometrical shapes that they like. Allow time to decide how to sequence these shapes into a dance phrase, moving slowly from one shape to another. Each shape should flow smoothly into the next shape. Once the individual dances have been created, let two or three students work together deciding how to combine their individual sequences. Do they want to move together successively (one following the other)? alternatingly (first one dancer, then another)? or simultaneously (all at the same time)? Each student should freeze his or her last shape at the end of the dance.



extensions

Using picture postcards of abstract paintings and sculpture, have the students look for geometrical shapes. These shapes could be simple or in combination with other shapes. Discuss the way certain sculptors such as Henry Moore, Barbara Hepworth used shape. Students may want to select several shapes or designs from the postcards and choreograph them into a dance sequence.

Have the students get into groups of three and together explore different symmetrical and asymmetrical shapes. Students can then select two symmetrical and 3 asymmetrical shapes incorporating all members of their group. Each group slowly moves from one design to another, sequencing the shapes in alternating fashion (asymmetrical - symmetrical - asymmetrical - symmetrical - asymmetrical).

art form

Creative Dance

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Vocabulary development . . . adjectives, verbs, adverbs

objective

To provide an opportunity for students to develop fluency in vocabulary development.

materials

"The Wizard," by Bill Bartin, Jr. or other stories that have many action words.

exploration/ gathering information

Read the story "The Wizard" and provide space so the students can move. Ask students to join in the re-reading of the story pointing out the qualities of the wizard's movements.

"Where do things float?"
"What kinds of things float?"
"How would floating feel?"

Lead students to express the characteristics of floating — lightness, weightlessness, gentleness — by guiding their activities as follows:

"Move gently through the room as though you were floating in outer space."
"How is floating like something else the wizard did?"
"What else is light and airy? Find a different movement that is light. Can you find still another one?"
"What is another way that the wizard could move?"
"How can you walk at a high level?"
"How can you be low and walk without bumping anyone? Can you walk very quickly and still not bump?"
"Try walking slowly."
"Can you walk on a different part of your foot? Try another part."
"What happens when you walk forward only?"
"What do you have to do to walk backward safely?"
"Walk in a straight path, making sharp corners when you change direction. Begin walking in curved pathways. How do the paths differ?"
"Walk in this room as though it had a very low ceiling."
"How would your walk change if the room were only three inches wide? If the room were filled with cooked oatmeal? In a busy city."

With students, the teacher can compile a list on the board of "traveling" (locomotor) words such as jump, hop, run, walk, skip, gallop, slide, roll, turn, crawl, leap, somersault and a list of "in place" (non-locomotor) words such as twist, bend, stretch, curl, look, freeze, rise, fall, sway, shake, push, and pull.

invention/ labeling the idea

Record the words on the chalkboard that the students used in describing the movements. Talk about the words they used and those used in the story. Classify the words according to these categories:

1) words that tell what kind, how many, which one;
2) words that answer the questions: How? When? Where?
3) action words.

"The words in category one are called *adjectives;* in category two, *adverbs;* and in category three, *verbs.*"

"We have been generating many words and ideas and thus developing fluency in our language."

application/ using the idea

Transfer the words from the board onto cards and place them in the Wizard's hat. Have the students select cards (one or two for primary students, three to five for intermediate students) and create an "action sentence dance" by performing the movements in a sequence. Each student can individually choose the desired number of actions so that each sequence is different. For older students, each "action sentence dance" should include both locomotor and non-locomotor words. Examples are: run, freeze, look, skip, twist, jump, sink, roll, rise. Have the students say the word as they do them. This will help them to remember.

Encourage students to try many different combinations, finding several that feel good to do. Students should order the movements so that the phrases have a "beginning" and an "ending." (This beginning trial and experimentation could take several sessions.) Lastly, students should make a sequence selection practicing it enough times so that it is memorized. This increases the concentration, ability to join, organize, and remember a sequence of actions. Following the dance activity, the students may want to talk about the sentences, and write them, putting in necessary transition words.

Appoint a Wizard with the power to freeze other students. Have students perform the dance with freezes as directed by the Wizard. As part of the wizard dance, play "follow the leader."

extensions

Primary: Sing and move to songs that contain action words. Take pictures depicting different movements. Match pictures to appropriate words. Draw or cut out pictures of animals, sports, and people moving and label the actions shown.

Intermediate: As the students develop skill in using action words (verbs), they may want to expand their vocabulary by adding modifiers (space words, feeling words, time words, energy words).

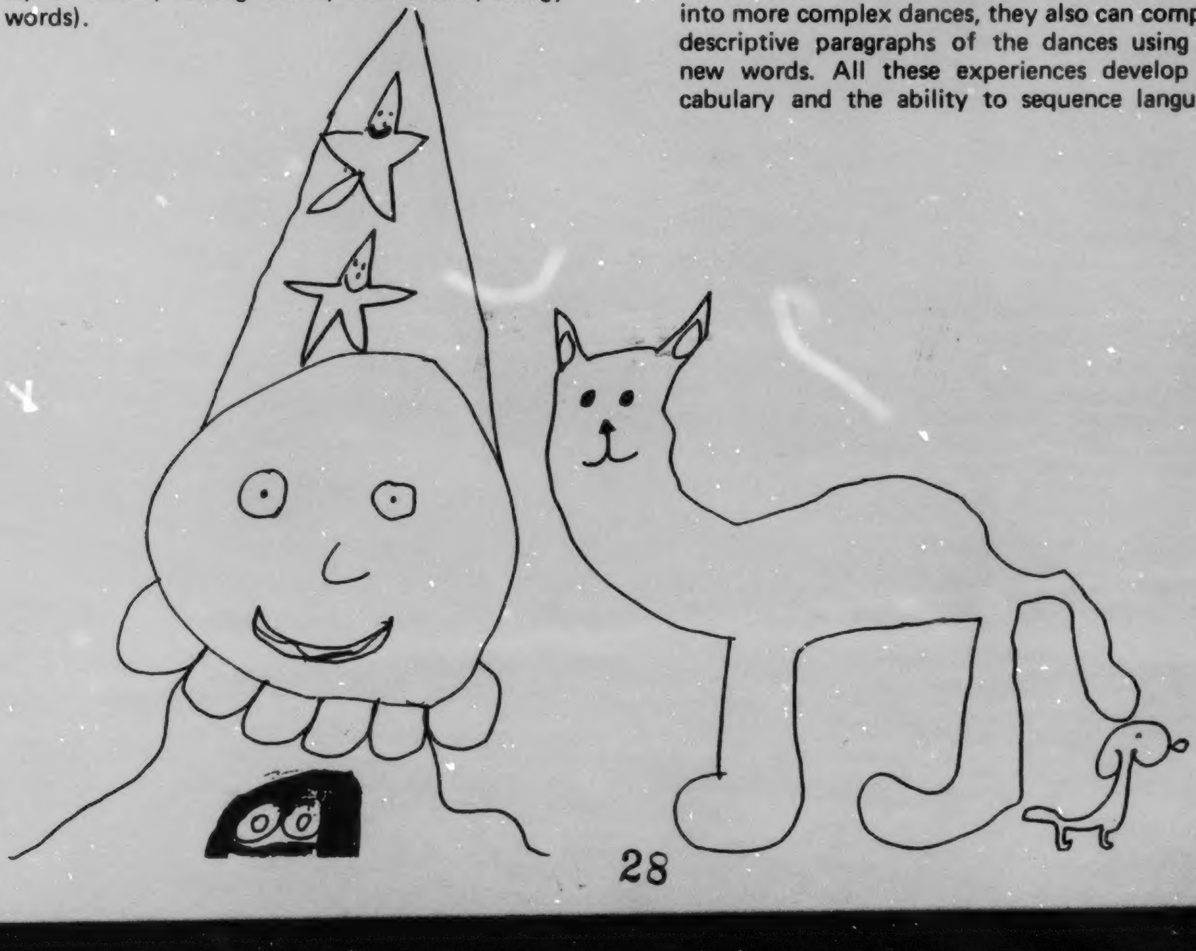
Students may keep some of their action sentences, but now add variations from class compiled lists:

Actions:	twirl, spin, gallop, collapse, leap, pounce, lean, crawl, thrust, creep.
Space Factors:	forward, backward, diagonally, to the floor, to the ceiling, over, under, around, toward, away from.
Modifiers:	Lightly, heavily, smoothly, erratically, quickly, slowly, lazily, energetically, angrily, calmly.

Put together, students can make a sequence such as gallop/in a circle/quickly; twist/to the floor/smoothly.

Put all the words on individual cards (color coded according to the actions, space factors, modifiers). Have the students draw their cards from a pile, mixing them in endless combinations. They should be aware that the mood or quality of the action sentence is significantly changed by the modifier. These variations not only broaden the conceptual understanding of modifiers but also change the kinesthetic or internal feel of the movement thus adding new excitement to the experience.

As the students combine several action sentences into more complex dances, they also can compose descriptive paragraphs of the dances using the new words. All these experiences develop vocabulary and the ability to sequence language.



art form

Creative Dance

grade level

Primary/Intermediate

subject

Science

curriculum concept

Weather (water cycle)

objective

To provide experience for students to understand that the water cycle is a continuous process. Students will experience dance qualities (percussive, sustained, vibratory, swinging, collapsed, suspended).

materials

Clean open space, record player, appropriate electronic music or Erik Satie's "Variation on a Theme" recorded by Blood, Sweat and Tears, hot plate, pan of water, spoons.

exploration/ gathering information

Students will heat water in the pan to the point of boiling (be cautious of steam burns). Steam will be observable. As students hold a spoon over the steam, the steam will condense and drip back into the pan. Ask students to identify the properties of the water in the pan, the steam, and the water dripping off the spoon back into the pan.

On a cloudy, rainy day, relate the water on the plants or in a nearby body of water to the water in the pan; relate the clouds to the steam coming from the boiling water, relate the cooling of the steam/clouds causing the precipitation (rain, hail, snow) to the drops of water falling from the spoon.

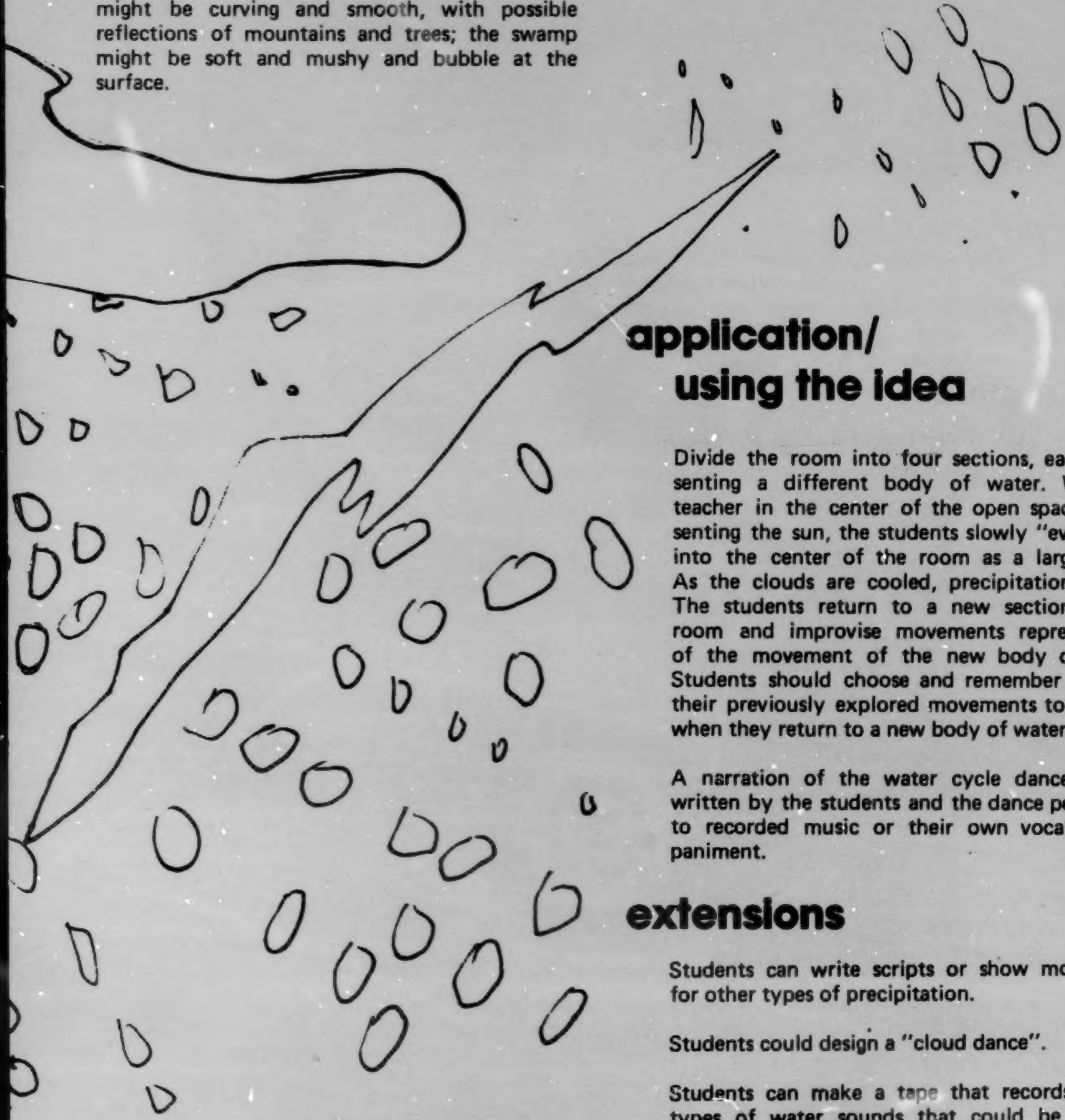
Ask students to name different types of bodies of water (rivers, creeks, lakes, oceans,) and briefly discuss their different physical properties and characteristics.

Students should explore the various characteristics of each of the different bodies of water through movement.

"What is the movement of the ocean like?" If students have actually been to the ocean, they might suggest it has small waves that move forward and back quickly, large waves that have a moment of suspended movement before crashing over; there are slow currents and underwater whirlpools. Explore with students how each of these phenomena could be shown in the human body. The exploration should include various dance qualities. Encourage them to try their movement in a different part of their body or in different variations such as standing, kneeling, or lying, in different directions, and at differing speeds.

This kind of exploration provides them with multiple ideas from which they can select their final movements. If the students responses look alike, provide new ways to explore more changes such as various sizes, adding tension, or using differing amounts of force.

This type of exploration could occur for each of the bodies of water the students have actually experienced (Field trips to local bodies of water could be provided when necessary.) Movements that characterized the rivers might be long and flowing, with changes in direction; the lake might be curving and smooth, with possible reflections of mountains and trees; the swamp might be soft and mushy and bubble at the surface.



invention/ labeling the idea

"The water cycle is a continuous process of water evaporating, becoming cooled and condensing, and then returning to the earth in the form of precipitation or rain. Water is not lost or created in this process, but merely changes form."

application/ using the idea

Divide the room into four sections, each representing a different body of water. With the teacher in the center of the open space, representing the sun, the students slowly "evaporate" into the center of the room as a large cloud. As the clouds are cooled, precipitation occurs. The students return to a new section of the room and improvise movements representative of the movement of the new body of water. Students should choose and remember some of their previously explored movements to perform when they return to a new body of water.

A narration of the water cycle dance can be written by the students and the dance performed to recorded music or their own vocal accompaniment.

extensions

Students can write scripts or show movements for other types of precipitation.

Students could design a "cloud dance".

Students can make a tape that records various types of water sounds that could be used as accompaniment.

art form

Creative dance

grade level

Primary/Intermediate

subject

Social Studies

curriculum concept

Geographical formations (topology)

objective

To recognize that there are different geographical formations and to recognize these forms on flat maps through shape and sequencing in dance.

materials

Clean open space, globe, flat maps, suggested music: *Electronic Sound Pictures* (album), Walter Carlos' *Sonte Seasons* (album), or appropriate non-pulsed electronic music.

exploration/ gathering information

Guide students through an exploration of various kinds of shapes.

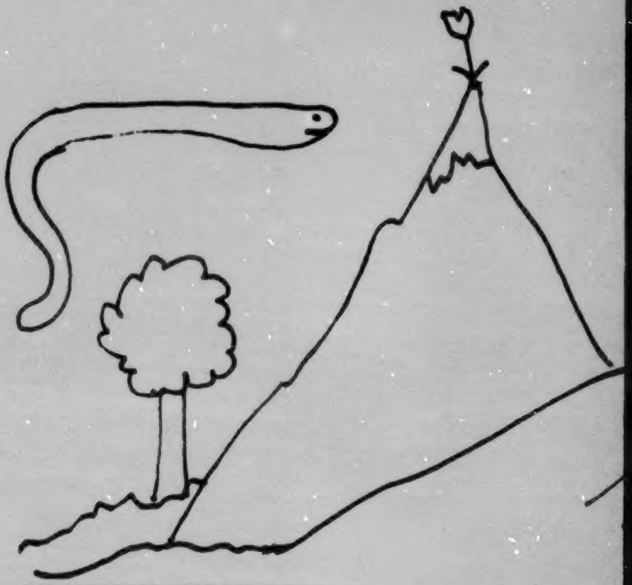
> "Make yourself into a high flat shape. Change to a low, flat shape. Try a jagged shape . . . smooth shape . . . angular shape . . . round shape . . . symmetrical shape . . . assymetrical shape . . . pointed . . . curved . . . wide . . . narrow . . . long . . . short."
>
> "What kind of shapes have you seen in nature while traveling in the summer?"
>
> "What shapes do trees have? Rivers? Mountains?"
>
> "What different shapes have you seen in different parts of the country? Make a shape that looks like one you have seen. What did it look like far away? Up close?"
>
> "Make a shape to show what it would look like if you were above it. Using the map in the classroom, identify your shape on the flat map. How did you choose it?"

invention/ labeling the idea

Make a list on the board of all of the student shapes that have been made. From this list, instruct the students to put into categories those things which have similar shape characteristics. Talk about the characteristics. They could include such things as *land forms* (mountains, valleys, prairies, mesas, cliffs, deserts, canyons) and *water forms* (rivers, oceans, lakes, streams, swamps, gulfs). Have the students create shapes and movements that reflect the major characteristics. Each student should be encouraged to come up with an individual interpretation. If too many students are making the same shape, guide the exploration to other variations (such as different types of mountain ranges).

Using the map and globe in the classroom, point out to the students the *legend*. Discuss with the class the symbols for geographical formations and locate these symbols on the map. Emphasize the importance of the legend in reading a map.

> "As we have seen, there are many different geographical formations and they are represented on a flat map in such a manner that they can be recognized."

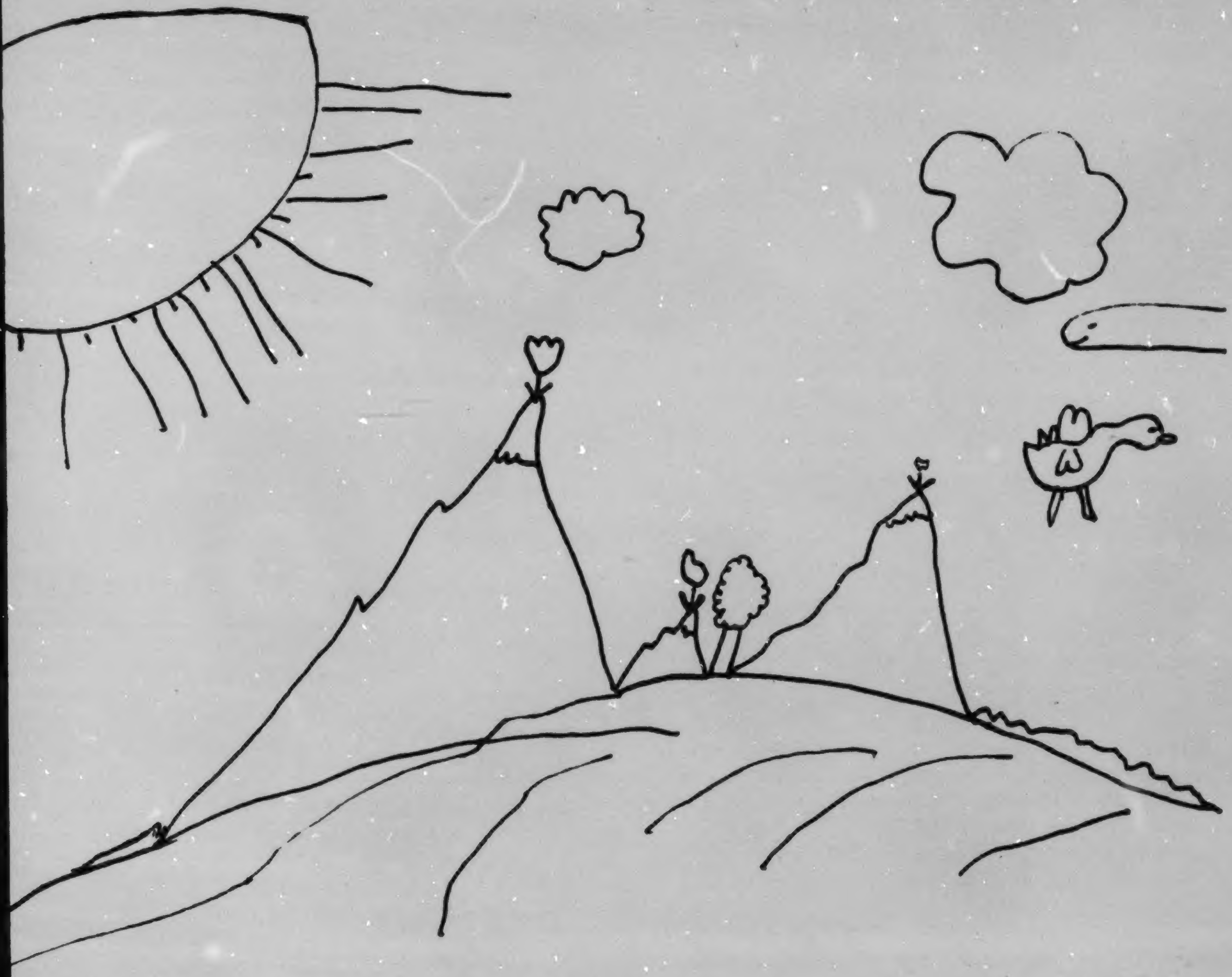


application/ using the idea

Forming the class into groups of three, have the students choose a particular state. Reading the terrain of their chosen state from the map, the students will compose a sequence of dance movements that reflect those geographical formations. Have each student decide upon three to five specific shapes that represent the chosen formations (fewer for young students). Encourage the students to choose them with variations in level (high, low, middle) and size (large, medium, small). This will make the sequence of movements more interesting.

Direct the students to sequence their chosen shapes, moving continuously from one to the other in a smooth, unbroken way. After they have practiced putting the sequence together enough times so that the body has memorized the shapes, add appropriate music that will aid in establishing a specific mood. Students should hold a frozen shape before beginning their sequence and end in a frozen shape when it is completed. This gives a form and structure to the movement and communicates a sense of aesthetic wholeness or completeness.

Older students may prefer to compose their shapes as a total group. As they work, encourage them to avoid the more obvious and trite shapes such as circles and pyramids.



about creative drama

Creative dramatics involves students in a process of dramatic exploration as they "act out" scenes under the guidance of the teacher or "leader". These scenes can vary from very brief impromptu scenes or parts of scenes to those of more complexity. Teachers should remember that in creative dramatic activities, the focus is on the personal development of the student, not on the satisfaction of an audience. The scenes can be pantomimed (without words) or have improvised dialogue depending on the nature of the student or the scene.

Although techniques vary from leader to leader, classroom teachers can usually acquire adequate skills to lead creative drama experiences in a relatively short time. A good way to begin is to create a relaxed, cooperative environment where the teacher and students can explore their own potentials in the comfortable space of their classroom. Together they can test their bodies, their minds, their voices and their emotions as they forget themselves and focus on the structure of dramatic play.

No matter how brief or simple the activity, the scene should be constructed to have a beginning, a middle that consists of either a character change or a situation change, and an ending or solution to the conflict. Even the youngest students can understand the concept of these three parts and build their scenes accordingly.

Creative dramatics activities can be used to make stories from literature more easily understood and remembered, to bring poetry alive, to further expand the rhythm or lyrics of a song. The "acting out" of an event in a history unit can intensify the significance for the student or bring a deeper understanding of the concept. Inanimate objects can come alive through creative dramatics. Songs, stories, poems from reading lessons, trips to the community, special events in the lives of students, changes in the weather or seasons, creative writing units, events in history, concepts in government or science, the need for problem solving — all these can be "starters" for creative drama experiences. And as the ease with the process grows so will grow the understanding of the concept in the basic curriculum.

The creative drama activities in this book all involve the process of exploration through improvisation and role playing as aids in understanding language arts, social studies and science concepts. The suggestions in the "classroom management" part of this section will assist the classroom teacher in leading these activities.

What Materials are Needed?

1. *A "starter"*. The "seed" of an idea, concept or a piece of literature, song or picture can provide the beginnings of the creative drama scene.
2. *Open space*. The classroom with the desks moved back, an empty classroom, or just some space in one corner of the class can be used to set up the "stage". The stage area can be set up to include an "audience" area or set up to involve all students with no one watching.
3. *A few furniture pieces*. Tables, chairs, or stools that the students can use to change the space and make it more flexible are useful.
4. *Small hand props*. A box with various "odds and ends" that can be used to make the scenes more realistic is suggested. These could include hand fans, plastic glasses, feathers, old books and other items that could have dual uses.
5. *Costume pieces*. A small suitcase or trunk with hats and pieces of old clothing or lengths of material that the students can use to create their characters can add to the students' enjoyment.

Classroom Management

1. In early creative dramatics experiences the leader or teacher should work with the entire class at one time. There is less hesitancy on the part of shy youngsters if all are participating with the teacher in the middle of the circle and blending into the action of the group.
2. The teacher should continually give instructions and encouragement to the group (called "side coaching") in such a manner that the action does not stop or distract students. It will take some time to perfect this skill but once it is used consistently, it is quite useful to the students and gives the teacher the leadership at all times.
3. As with any learning, the teacher needs to begin where students are in a non-threatening manner with the focus on reinforcing a positive self-image and moving towards group interaction and cooperation. The teacher should begin each session with a "warm up", a large group exercise involving rhythm, imagination and movement through space. A song with physical movements could be used as a "warm up" or any other kind of freeing vocal and movement activity. Remember that much bodily movement can be done with students standing "in place" if space is restricted.

4. Until students are comfortable with the process and have learned some skills, the teacher should begin with a large group activity and involve all students with no observers. Following that kind of experience, students will be more willing to "perform" individually in later activities.
5. There are basically five major stages in the building process of creative dramatics:
   - (a) *Whole class exercises* involve the entire group in teacher-directed activities. As the leader provides "side coaching", the entire group responds at the same time. Since all are participants, there is no threat of an "audience" or of making a mistake.
   - (b) *Individuals within the class group* also involve teacher-guided exercises but the focus shifts from student to student as the teacher gives each the opportunity to contribute to the exercise. Sitting or standing in a circle is a good way to share the focus.
   - (c) *Pairs* working together may involve everyone working at the same time with a partner and no observers. Working with another person requires more cooperation than working alone. Change partners regularly and often.
   - (d) *Small groups* of three or four working together begins with teacher direction as groups are formed and guidelines are established. At the beginning, all groups work at the same time with no one observing. At a later time, one group may share their work with another.
   - (e) *Larger groups* working together in a more structured activity can be done with little teacher direction when students are ready. At first the teacher may have to ask more questions and assist students in the planning of their scenes. Later as their skills increase, they can effectively structure their own scenes based on stories, original ideas or other "starters". These scenes should all continue to be developed with the three parts of beginning, middle and ending in mind. As the students gain skills in composition and dramatic structure, the scenes will become more complex.
6. To gain the attention of the entire class, a predetermined signal can be employed such as blinking the lights or saying "freeze". The command of "freeze" can also be used to take the place of the "curtain" at the beginning and ending of the scene. Students will learn to react to such a signal by stopping all action and remaining quiet until further directions are given.
7. Until students use the structure of the scene (beginning, middle, and ending) automatically, it would be helpful to post a sign with these words and a short explanation of the function of each part. Allowing students to discuss the beginning, middle and ending of their scenes before the actual experience also helps them use the structure.
8. Dressing up to begin the play will add more realism to the scenes and will allow the students to express themselves more fully. When they are ready, allow them the freedom to choose their own costume pieces, props and settings. As with any new procedure, start simply and build to more complexity as the process becomes easier for the students and they gain in confidence and skills.

art form

Creative Dramatics

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Imagination, Poetry

objective

To analyze the poet's world, the "Who, What, and Where", and to explore the mood of the poem.

materials

Any poem that has a story line to follow. It would be better if the poem had a lot of action or mood changes with several characters. Possibilities: "Doorbells" by Rachel Field, "The Elf and the Door Mouse" by Oliver Herford, "I'm Hiding, I'm Hiding" by Dorothy Aldis, and "The Children's Hour" by Longfellow.

exploration/ gathering information

Ask your students to close their eyes and follow in their minds as you lead them through a guided fantasy. This trip might be a walk through the park, along a beach, through a dense, dark jungle, or an adventure at the zoo or circus, or in their own neighborhood. Ask them to listen for particular sounds, feel the texture of the surface under their feet, the temperature and humidity of the air, etc. as you proceed. See motivation activities in Secrets and Surprises by Joe Wayman, published by Good Apple, Inc., for other guided fantasies.

To continue in this process, read a poem while the students listen. Ask them to close their eyes so they can visualize what is happening in the poem better. Read the poem with as much color and expression as possible. After the poem has been read to the class, begin a discussion of the poem by recalling . . .

"How did the poem make you feel?"
"Where did the story take place?"
"Did you see yourself in the poem?"
"Were you a part of the poem?"
"What made the poet write this poem?"
"What was he or she feeling when the poem was written?"
"What might the poet have seen or experienced in his or her lifetime that caused him or her to write the poem?"

invention/ labeling the idea

Read the poem a second time asking each student to think of themselves as the poet and try to develop a more personal understanding of possible reasons for this poem being written. After the second reading of the poem, allow the questions to be more specific:

"Where did the poem take place?"
"What time of the year was it?"
"Who were the characters?"

Ask the "Who, What, and Where" questions so that everyone in the class has a clear picture in their mind of what they think happened in the poem.

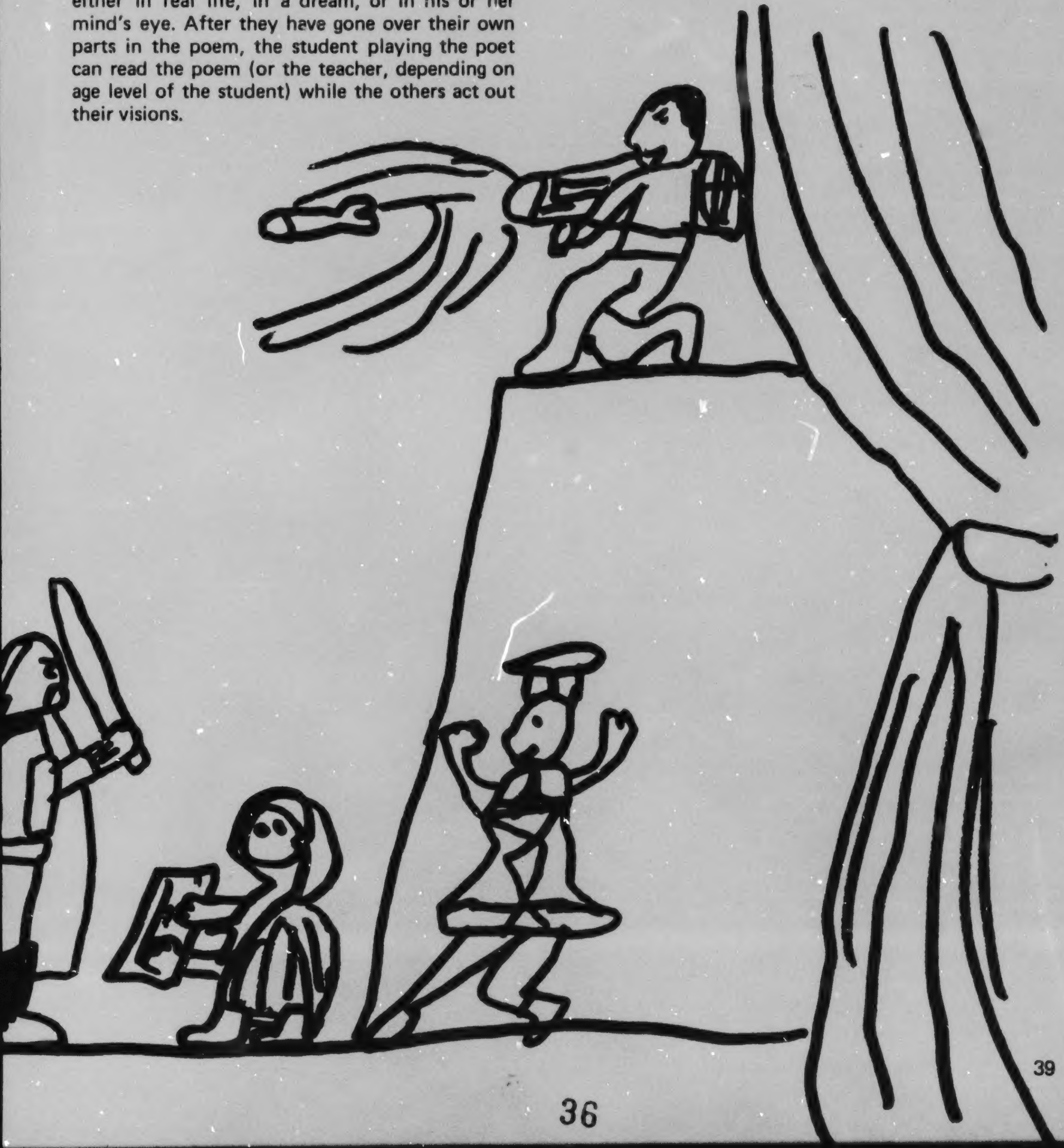
application/ using the idea

Each student will choose a part to play from the poem. This part could be one established by the poet or could be one of the things (like trees, animals or people) suggested by the students' individual visualizations. One student will portray the poet while the rest of the students act out the poem as they think the poet might have seen it, either in real life, in a dream, or in his or her mind's eye. After they have gone over their own parts in the poem, the student playing the poet can read the poem (or the teacher, depending on age level of the student) while the others act out their visions.

extensions

Have the students find other poems to visualize, or have the students write their own poems and let their classmates act it out. These presentations might be shared with other classes.

Invite a professional poet to visit the classroom to read his or her poetry and involve the students in the writing of their own poems. These activities could precede the visit to prepare the students.



art form

Creative Dramatics

grade level

Primary

subject

Social Studies

curriculum concept

Government, law, rules

objective

To provide experiences for the students to understand the necessity for rules and order in both their personal lives and society as a whole.

materials

An unfamiliar game. Provide enough game boards or materials for each student in the class to play the game.

exploration/ gathering information

Each pair or small group of students is given materials needed for the game and instructed to play the game. No prior discussion of the rules of the game should be allowed. As the game proceeds, a need for a standard set of rules should become apparent.

invention/ labeling the idea

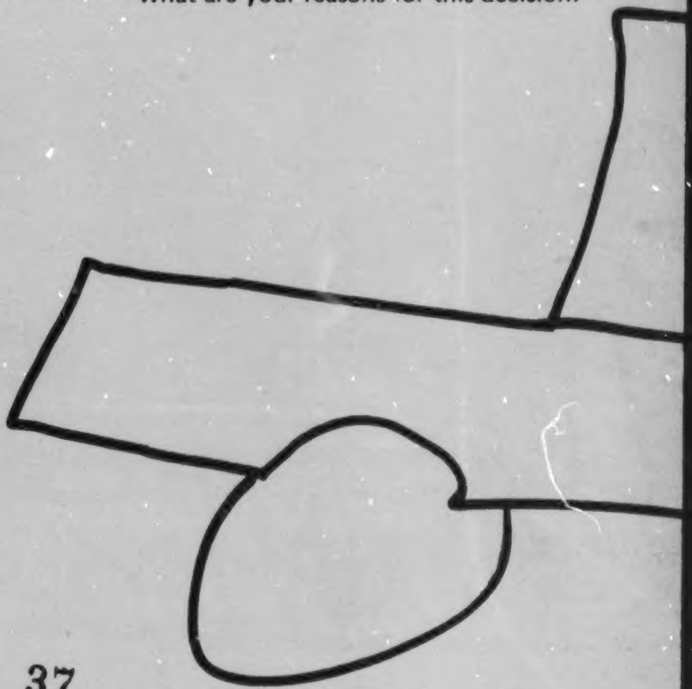
After the students have finished playing or gotten to a point of deadlock, a discussion to point out the need and reason for rules can begin. The rules for the game should be identified and agreed upon by the class and these rules listed on the board. Two students can be asked to demonstrate to the class how the game might go if neither one of them followed the rules. A second set of students could then demonstrate the proper way to play the game. Encourage the discussion of feelings when rules are being broken or observed.

application/ using the idea

The need for game rules relates to the need for rules or guidelines in real life. Lead the discussion to recalling places or situations in which people have to follow the rules: at school, home, church, in traffic, libraries, hospitals. Discuss the reasons for the rules. (Students will be generalizing and evaluating in such a discussion.)

Take the situation of "crossing the street" to do the role playing. Give the student a part to play: the police officer, stop sign, cars, trucks, pedestrians, bicycler, jogger, motorcyclist. Set up the "street" in the classroom or outside using masking tape on the parking lot to make streets and intersections. Have the students start moving as their character or object but disregarding the rules of driving etiquette, the police officer and the stop sign. After the students have participated in this action, stop the movement. Let them all sit down and discuss or analyze what happened. Let the group then chart some rules they should follow for a more orderly street scene such as pedestrians walking on the sidewalk, vehicles using proper speed, everyone stopping at the stop sign. Do the street scene again, this time following all the rules set up by the class. Discuss how they might feel if actual motor vehicles were involved and their lives and health possibly at risk.

"Which situation would you prefer?"
"What are your reasons for this decision?"



extensions

Each student could make a list of rules relating to his or her home environment. This list could be expressed through words, pictures, or a cassette tape.

Discuss and allow the students to design a "Bill of Rights" for the school environment.

Ask a police officer to visit the class. Discuss how the need for enforcing the rules away from a school compares to the need for enforcing the rules at a school.

art form

Creative Dramatics

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Main ideas

objective

To give practice in identifying the main idea, identifying details and sequencing of events through experiences with creative dramatics.

materials

Clean open space, pieces of paper, pencils.

exploration/ gathering information

Let the students warm up by doing simple movements such as leaning, reaching, walking, or skipping. Practice some sounds such as whistling, groaning, and wailing. Choose a theme for the activity, such as ethnic groups, family situations, or peers. Friends will be the example in this lesson.

Divide the class into small groups (three or four in a group). Give each group a sheet of paper and ask them to divide it into three columns. In the first column, put the heading "what kind", and ask them to list words describing a friend.

Have each group decide on a problem facing that friend; write that "problem" in the second column. In the third column have each group make a list of "feelings" the friend could have.

Take up the papers and distribute them to another group to use for the improvised scenes. Using the description and the problem of the friend, each new group will need to select from the feelings list three words that will best describe their friend's feelings or attitudes toward the problem.

Have the students number the feelings as: (1) the beginning feeling (2) the middle feeling (3) the ending feeling. (Teacher's note: The beginning feeling sets the scene for the exposition or explanation of the plot. With the introduction of the problem or conflict, the friend will take on the second feeling. After the friend resolves the problem, or conflict, he or she will then express the third feeling). Explain to the students the progression of dramatic plot, as explained above, integrating the problem into the sequence of events. Using the limitations of the lists, each group will establish the characters of their scene, and the dialogue needed to communicate the setting, plot, and the conclusion of their scene.

Allow time for the groups to practice. As they are working, go around to groups to help. Questions you might ask are:

> "How does your friend feel before he or she meets the problem? Who or what is causing the problem? How will it be solved? How does he or she feel after the problem is solved?"

Present each scene for the rest of the class.

invention/ labeling the idea

After each group presents their dramatization, lead students through a discussion.

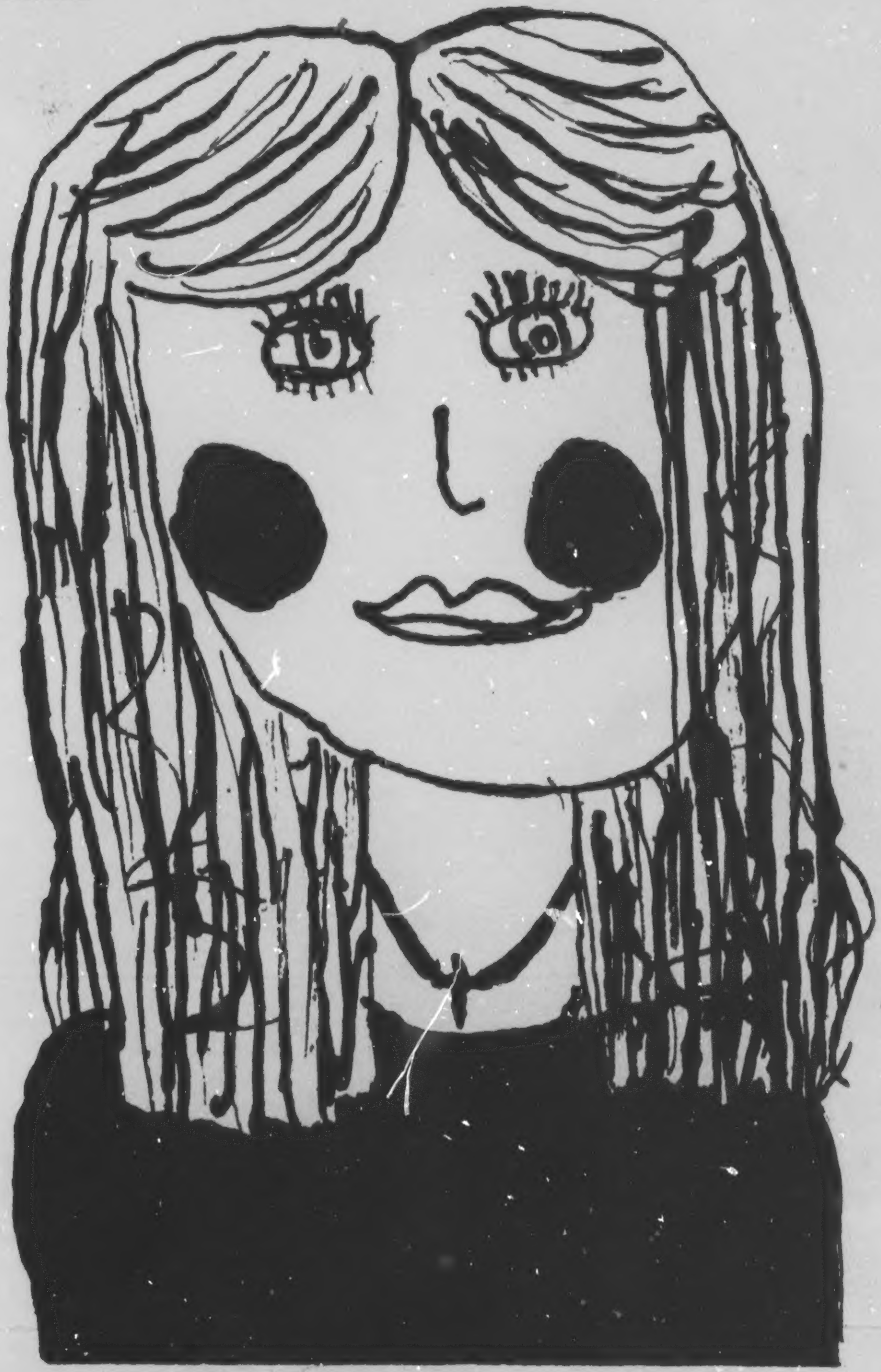
> "What title might we give this scene? What was the *main idea?* Can you describe the main idea in detail? How do you think your friend might react to the next problem he or she encounters?"

Discuss the sequence of events.

> "The problem encountered by the friend could be considered the *main idea.* The words describing the friend tell us about the *character.* The *order of events* in the story is called sequence."

application/ using the idea

Repeat the process with a new problem for the friend or a whole new theme. When you've followed this process several times, you might begin stopping the scene after the problem has been stated and allow the class to make predictions regarding possible solutions.



art form

Creative Dramatics

grade level

Intermediate

subject

Language Arts

curriculum concept

Imagination and vocabulary development

objective

To develop imagination and language fluency through vocabulary development.

materials

Paper bags with which to make masks, crayons or paint, and clean open space.

exploration/ gathering information

As a large group, lead the students through a "warm-up" that is high-spirited and involves exploration of vocal sounds as well as physical movement.

> "Freeze. Now when I unfreeze you, move as though you were an animal on a farm. Begin."
> "Freeze. Now move as though you were an animal in a zoo. Begin."
> "Freeze. Now when I unfreeze you this time, I want you to make up an animal that doesn't really exist any place in the world. Begin. (side coaching) Show me the kind of front legs your animal has . . . the kind of facial expression . . . the way your animal moves from place to place . . . in slow motion."
> "Make your animal look scary."
> "Let me hear the sound your make-believe animal would make. (Pause.) Freeze."
> "When I unfreeze you, become a dragon . . . Begin . . . (side coaching) . . . move slowly around the room . . . let me see your dragon's face . . . how do your front legs move? Does it breathe fire? What kind of sound does your dragon make? Good. Freeze."

Now give each student an adjective which could describe a dragon. A few words that might be used: archaic, anachronistic, ambling, frothing, puce. Ask students to imagine what such a dragon might be like, relating its characteristics to the sound of the word.

> "What might the size be?"
> "How would it possibly move?"
> "What would make a good home for this type dragon?"
> "How might it feel about other dragons?"
> "What might one puce dragon feel like in a whole room of ambling dragons?"
> "How would it most likely get into trouble?"

invention/ labeling the idea

> "When we design a mental image of something that is not present to the senses, we are using our *imaginations.*"

application/ using the idea

Allow time for students to look up the definitions of their adjectives and design a mask that could depict their dragon relative to the definition of their adjective.

When the masks are completed and students have shared with the class their reasons for designing the masks with their particular characteristics, allow students to divide up into groups of four or five.

The small groups can now develop an improvisation with the dragons as characters. They will need to have the three parts to their structure and determine a setting, a problem for the dragons to encounter and a resolution to the conflict or problem. Utilize accurate information when possible. The presentations could be shared with their classmates or with classes of younger students.

extensions

Construct a list of words with the students that will describe a dragon, such as green, scaly, huge, fire-eating, etc. With the aid of a thesaurus students could identify synonyms for their "dragon adjectives."

Make a class dictionary using all the new words. When each student receives his or her own personal copy of the dictionary, definitions can be illustrated pictorially.

art form

Creative Dramatics

grade level

Primary

subject

Science

curriculum concept

Nutrition

objective

To understand that nutritious food contributes to good health.

materials

Provide a grocery store situation — shelves with empty food cans, boxes and cartons, plastic (or fresh) fruits and vegetables, sacks for putting items in, cash register, etc.

exploration/ gathering information

Ask the students what they like to eat and make a list on the board. Explain to the students that they will have a chance to do the grocery shopping today. Take them to the store. Their job today is to choose the foods they would like to eat at breakfast. Limit the number of items each student may choose if the "food" supply warrants this. Allow the students time to shop and role play in the grocery store.

Call all the shoppers to a central area to show their selections. Have each student name the food he or she chose and if possible tell why that particular food was chosen. Discuss the similarities and differences of these items. Put foods with high nutritional value on one table and food with low nutritional value on another.

Talk about the foods that are most nutritious for our bodies. The following questions may be helpful.

> "How does your body feel when you first wake up in the morning? What foods do we eat at breakfast time? What do you feel like after you've eaten a nutritious breakfast? How do you feel if you don't have time to eat a good breakfast or have to eat later than usual or eat foods with little nutritional value?"

invention/ labeling the idea

Conclude as a group that eating nutritious food helps everyone feel like working and playing the rest of the morning.

application/ using the idea

Have the students role play with their grocery items by preparing and eating their breakfasts and then performing activities they might do during the morning. Put the students into groups of three or four and have them pretend they are a family preparing breakfast together.

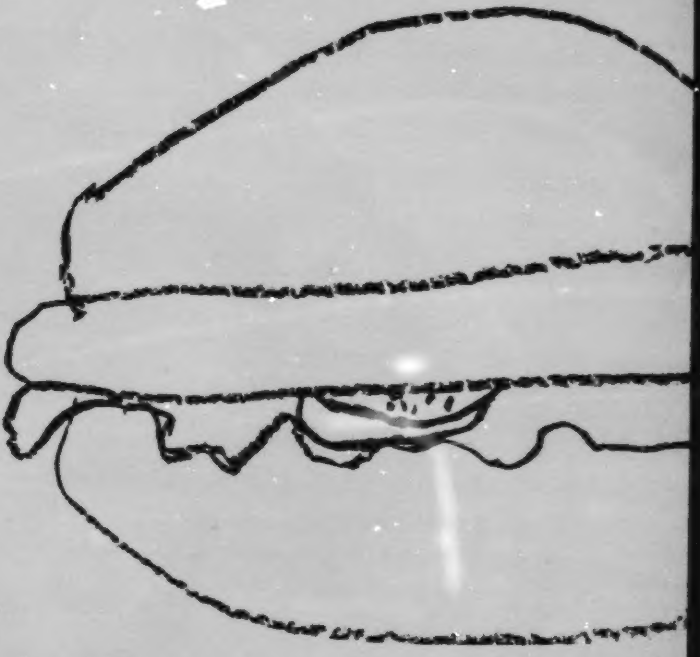
Prepare and eat a nutritious breakfast at school.

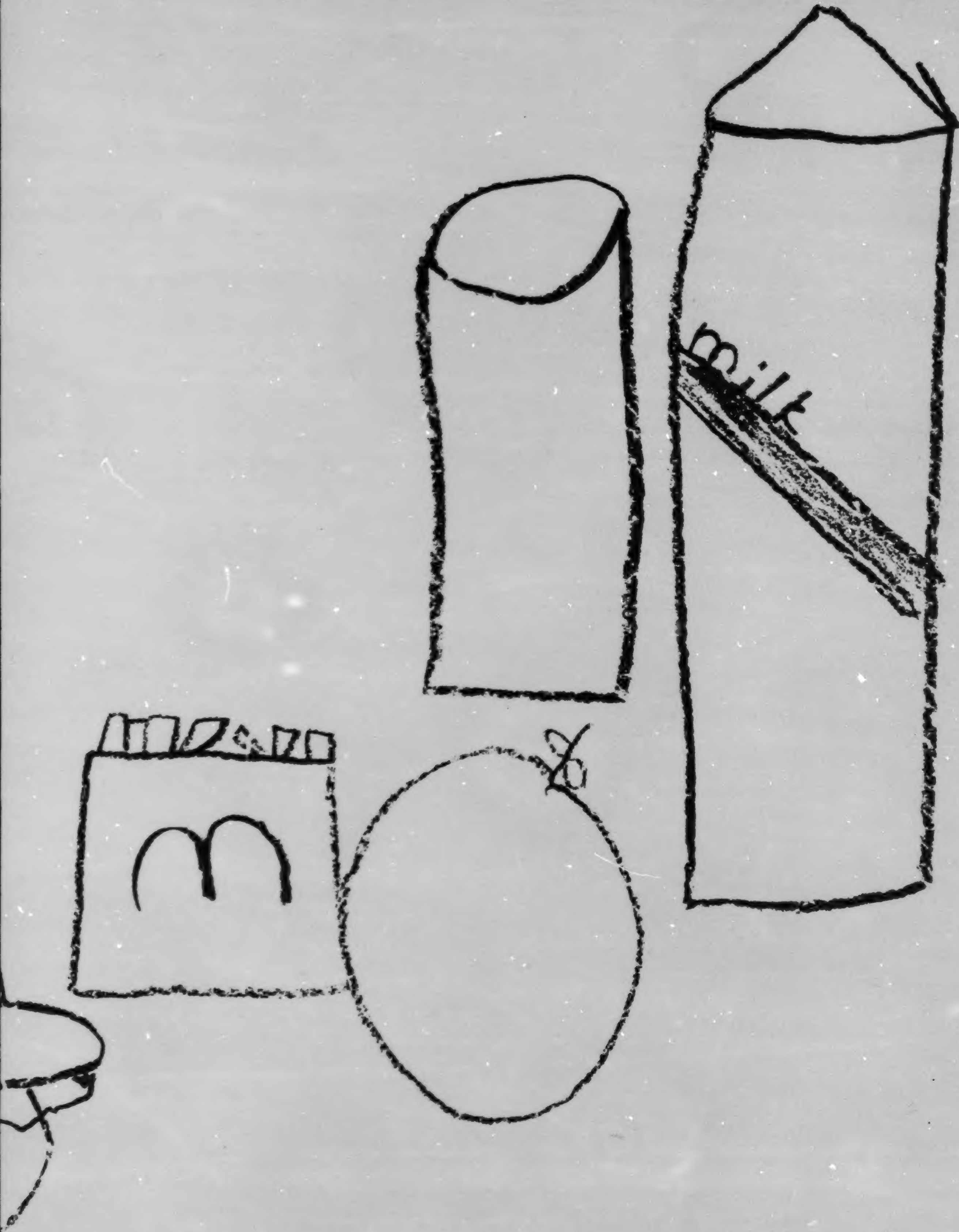
Follow a similar procedure as outlined above and have the students select foods for the other meals or snacks of the day.

Classify foods in the store into nutritious and non-nutritious categories.

Display food group pictures and sort the foods; discuss which foods in each group are best to eat.

Take a field trip to a neighborhood grocery if one is close.

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art form

Creative Dramatics

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Listening, sequencing, identifying elements of a story.

objective

To provide experiences for students in listening to stories, identifying dramatic elements of a story, and creating and dramatizing story using those elements.

materials

Candle with protective covering such as a glass flue.

exploration/ gathering information

In a darkened room with class seated in a circle around a lighted candle to provide a setting, the following instructions are given:

> "We are pretending that we are on a campout. We have set up our tents, finished dinner, and are now sitting around the campfire. We are going to tell some stories before we turn in for the night."

The "Legend of Sleepy Hollow" or other mystery stories might be a beginning. Allow opportunity for all who wish to tell a story to do so.

invention/ labeling the idea

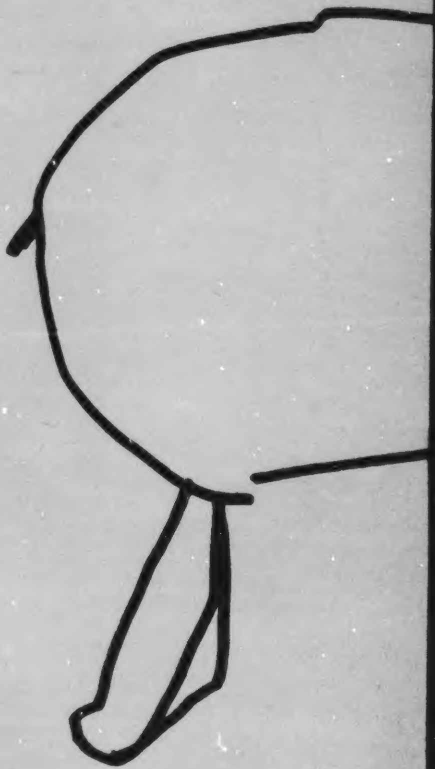
After stories have been told, discuss the stories pointing out the dramatic *elements* that made the stories exciting: *setting, major conflict, building to the climax, resolution of the conflict, expression* the student used in telling the story, and type of *characterization.*

application/ using the idea

> "Now that we've listened to some stories that you know, we can create a story together using the elements we discussed that make a story interesting. Anyone who wishes to may add to the story, but not end the story."

Call on volunteers until the story develops a major conflict, then stop the story.

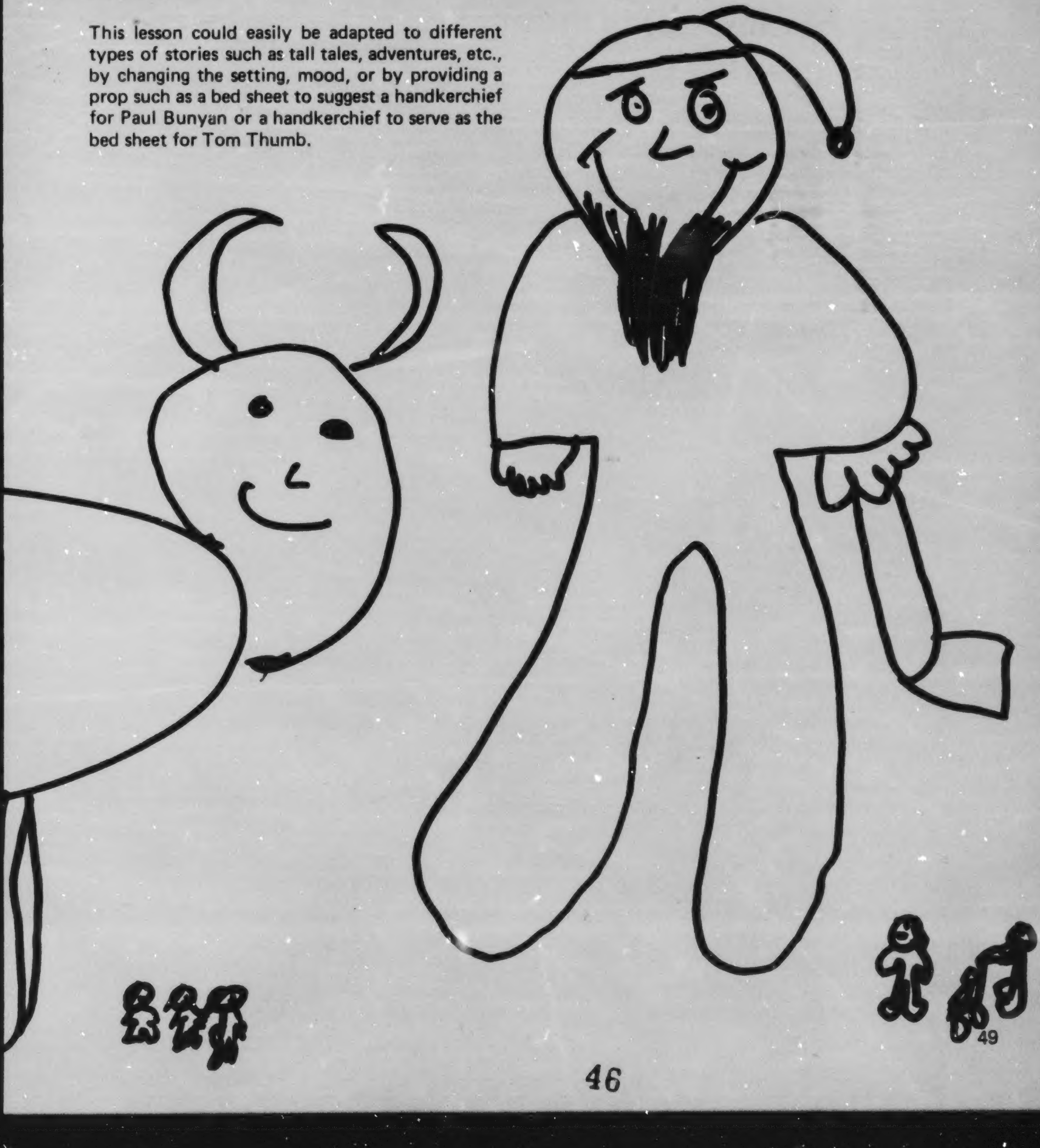
Lead the students to identify the dramatic elements in the story they have created thus far and acknowledge any missing element(s).



Divide the class into small groups and direct each group to design a resolution, then dramatize the complete story. Allow time for each group to choose characters, set dialogue, and rehearse. Provide opportunity for each group to show their resolution. Discuss the many variations that the groups used, the common elements and those that were particularly unique.

extensions

This lesson could easily be adapted to different types of stories such as tall tales, adventures, etc., by changing the setting, mood, or by providing a prop such as a bed sheet to suggest a handkerchief for Paul Bunyan or a handkerchief to serve as the bed sheet for Tom Thumb.



art form

Creative Dramatics

grade level

Intermediate

subject

Math

curriculum concept

Time segments   Focus: AM/PM

objective

To understand the concept of time segments of a day and to practice telling time. The students will become familiar with terminology used in telling time.

materials

Clean open area, clocks.

exploration/ gathering information

After students have observed and manually operated the hands and movements of a real clock, ask one person to set the clock and another to read the time. Record the times on the chalk board to refer to later. Each time the clock is set, discuss and reinforce language associated with telling time. After several times are recorded, choose one time and ask students to discuss what he or she might be doing at that time. Small groups might choose a time and pantomime their typical behavior for that time.

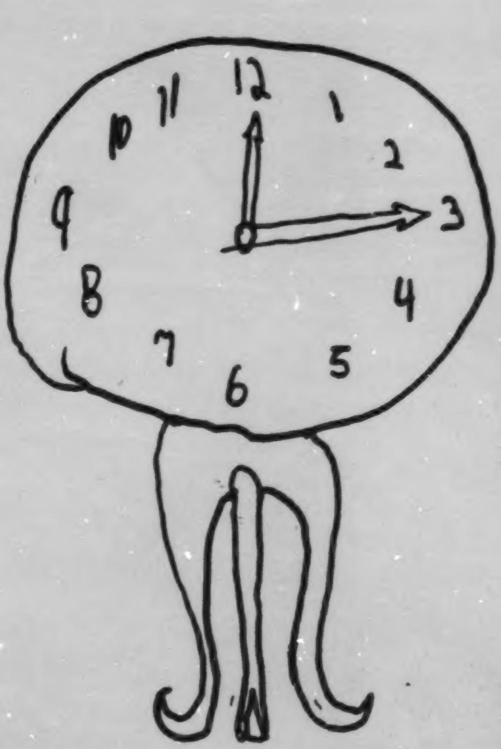
invention/ labeling the idea

When it becomes obvious that some students are dealing with a.m. segments of the day and some with p.m. segments, tell the class:

> "The times from 12:00 midnight until 12:00 noon are referred to as a.m. and the times from 12:00 noon until 12:00 midnight are referred to as p.m."

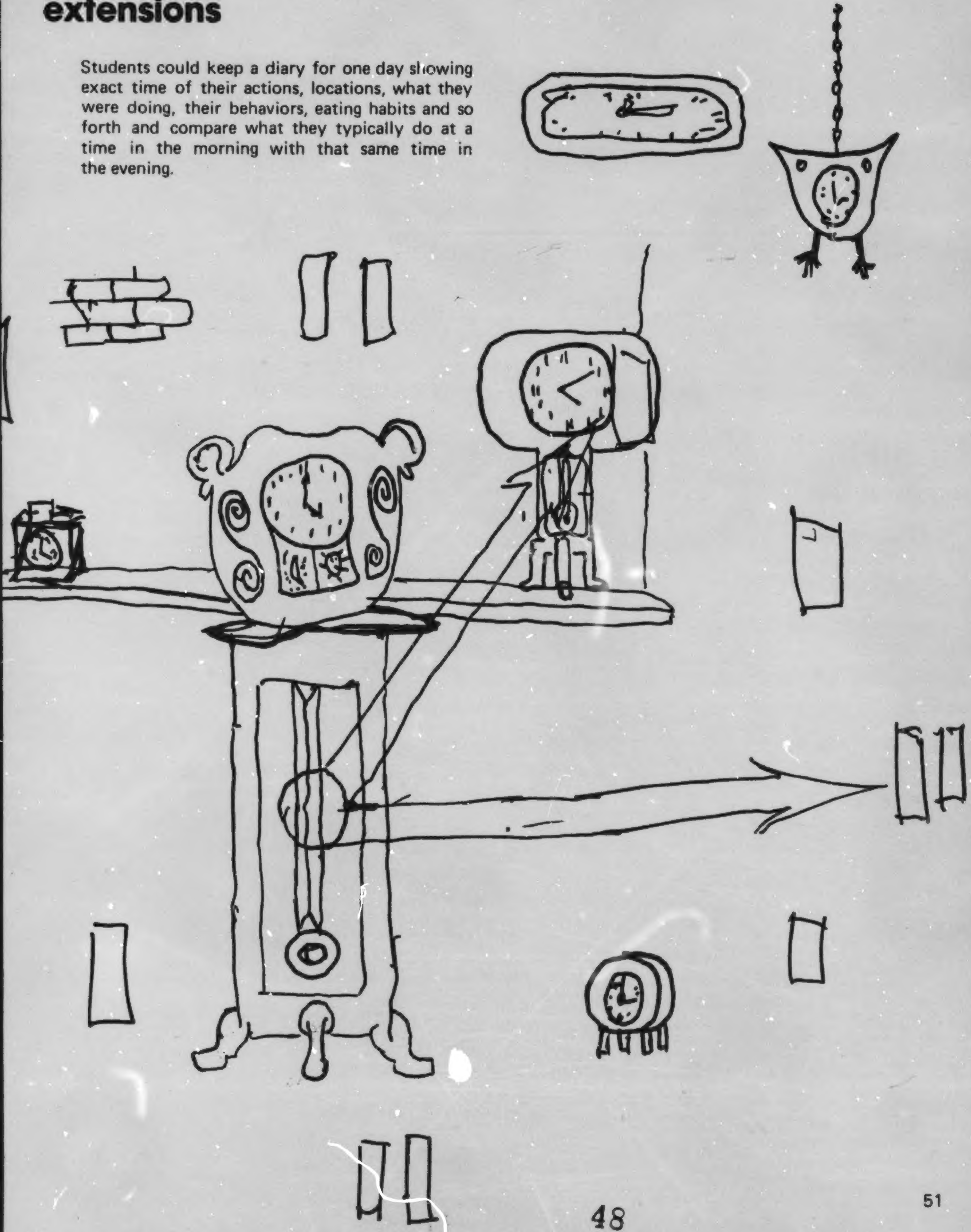
application/ using the idea

Divide the class into small groups and assign a given time, such as 7:30 a.m. for some groups and 7:30 p.m. for others. Have students determine a simple problem that might be encountered at that time of the day. Have them also determine "who" is involved in the scene, "where" the scene occurs, and "what happens" (the beginning, the middle and the ending). A scene dramatizing the problem and the solution can be developed and shared with the class.



extensions

Students could keep a diary for one day showing exact time of their actions, locations, what they were doing, their behaviors, eating habits and so forth and compare what they typically do at a time in the morning with that same time in the evening.



art form

Creative Dramatics

grade level

Primary/Intermediate

subject

Science

curriculum concept

Adaptation necessary for travel to the moon

objective

To expand a student's understanding of the moon through role-playing, imagination and sensory awareness.

materials

Clean open space, research materials concerning the moon and various objects such as pots, pans, tubing, string, aluminum foil, etc.

exploration/ gathering information

Lead students through a warm-up period of moving in slow motion; as though a great weight were on them; as though they were light as a feather. In place have students experience cold by side-coaching them through a winter day. Continue with a hot, summer day as they stand in place with their eyes closed. Have them talk about their feelings, their sensory recall of how they really felt when they were cold or hot.

"How long can you hold your breath?"

Allow time for students to test their predictions.

"What might it be like not to be able to breath?"
"Think of the hottest day of summer and what it feels like to be in the sun for a long period of time."
"On the coldest day of winter what might happen if you stayed outside in summer clothing for a long time?"
"Walk slowly around the room as though you were walking on a floor covered with giant marshmallows."
"Now walk as though you were floating six inches above the ground."

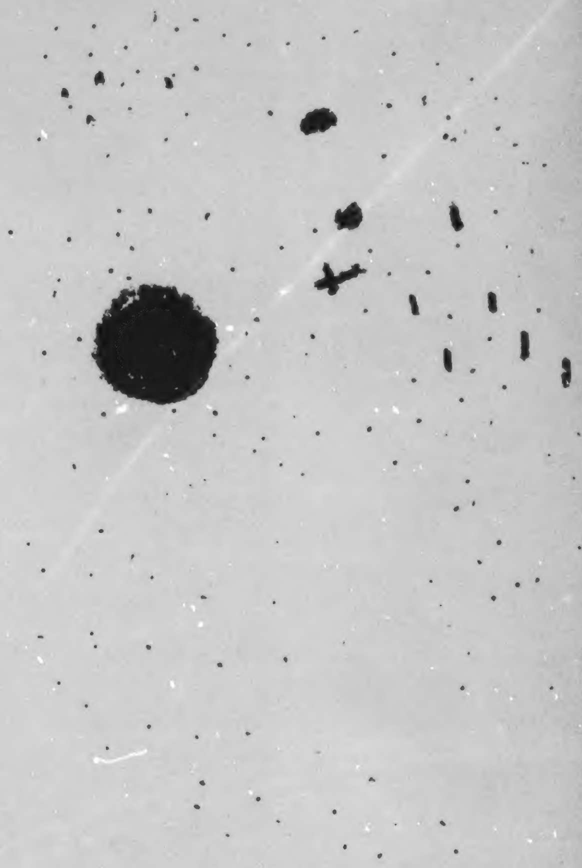
Instruct students to jump in place as high as possible, then ask them to jump higher. After each situation is explored, invite students to explain the problems identified.

Research the moon and its characteristics in the library. Record findings and unanswered questions.

invention/ labeling the idea

"On the moon there is no oxygen and less gravity than on earth. Heat and light are dependent on the positioning of the moon relative to the sun."

Discuss their reactions to the activities related to the characteristics of the moon.

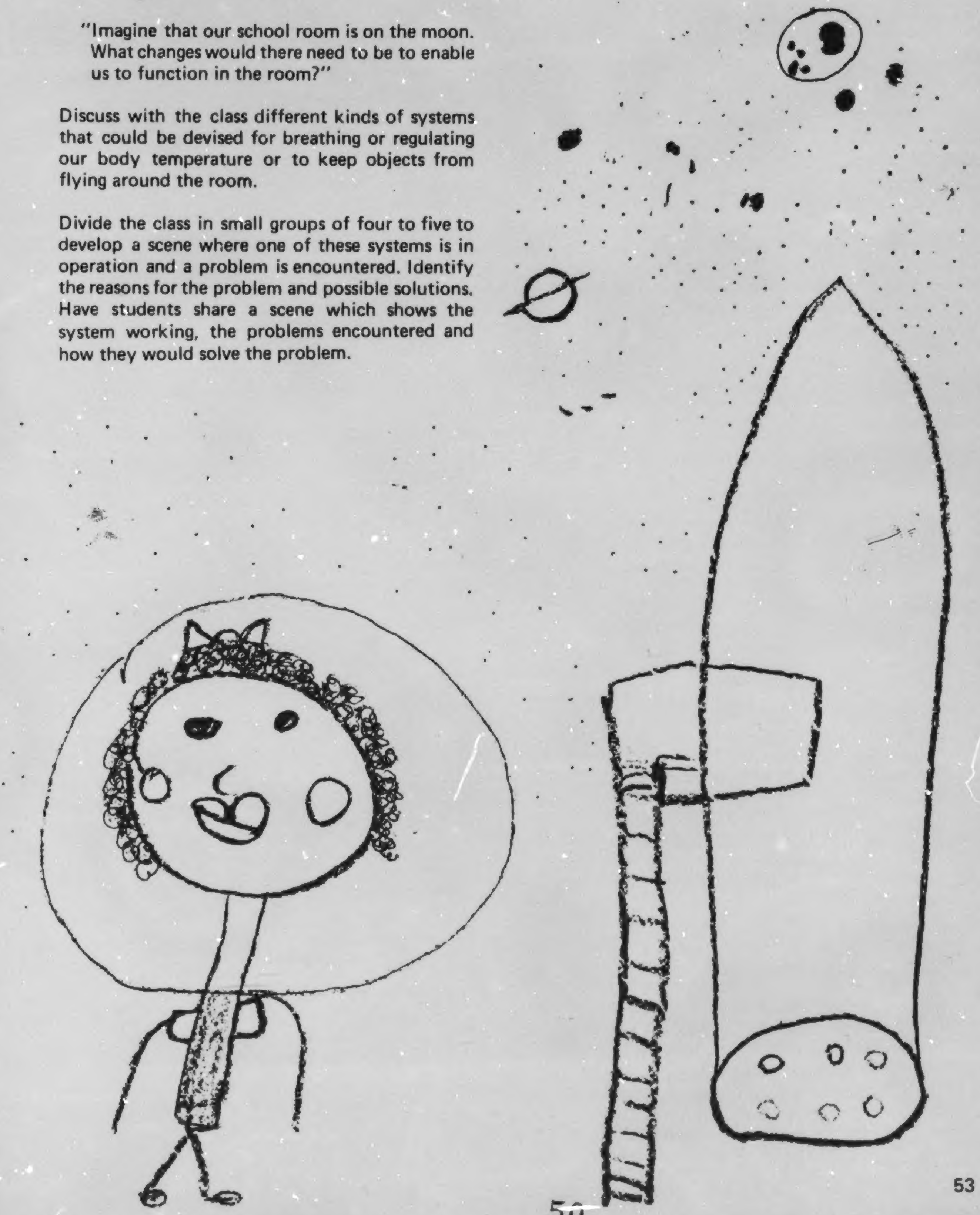


application/
using the idea

"Imagine that our school room is on the moon. What changes would there need to be to enable us to function in the room?"

Discuss with the class different kinds of systems that could be devised for breathing or regulating our body temperature or to keep objects from flying around the room.

Divide the class in small groups of four to five to develop a scene where one of these systems is in operation and a problem is encountered. Identify the reasons for the problem and possible solutions. Have students share a scene which shows the system working, the problems encountered and how they would solve the problem.



about music

Active participation with music provides students with opportunities for creative thinking and feeling and stimulates communication and self-expression. Listening, singing, playing, moving, writing and reading music are a means of encountering the concepts of pitch, duration, volume, timbre, expressive controls and structure. The application of these concepts begins at a simple level and proceeds through more complex avenues as the student matures physically, mentally, and musically.

The teacher should begin to use music where he or she is most comfortable in the regular routine of the classroom to reinforce other subjects or as an activity within itself. A simple vocal chant might be used to call the class role or give instructions. This alternative to verbal instructions offers teachers another way of communicating in a nonthreatening way. A musical instrument or song might be used to bring closure to an activity or introduce a new activity. From this exploration the teacher can then begin to combine music in a natural way with other areas of the curriculum.

The music experiences outlined in this document encourage the students to explore the elements of music: pitch, duration, volume, timbre, expressive controls and structure. Students should be led to realize that all musical compositions contain these elements. The teacher can assist by letting students hear a variety of pre-recorded music, and leading them to the discovery of each element within the music and how it affects the composition as a whole.

What Materials are Needed?

A variety of sound sources is important for any teacher integrating music into the classroom.

1. Rhythm instruments of varying timbre entice students to explore the elements of music both individually and in ensembles. Commercial instruments as well as found objects may be used. In either case, the main objective is quality sound.
2. The melodic portion of music may best be explored through Orff instruments (glockenspiel), tone bells or a good quality xylophone.
3. An autoharp provides the teacher with an easily mastered instrument for accompanying student singing and allows students to work with different harmonic structures.
4. A record player and a cassette or reel to reel tape recorder is an important equipment need. To insure optimal listening experiences the equipment should be selected carefully for quality sound.

Classroom Management

The teacher's positive attitude and approach to musical experiences are crucial factors to the student's success in music. Interest in and enthusiasm for music are the most important teacher attributes. Students will imitate the teacher who becomes involved in music and uses it in a variety of interesting, intriguing, and challenging ways. Active participation in music will stimulate further exploration and discovery.

Although a teacher's attitude and approach are very important, a teacher's musical capabilities and knowledge are also important. Developing certain skills and capabilities in music may be compared to several general skills. For example, the skills needed to perceive the subtleties of sound in a piece of music are similar to the general skills of perception. Likewise, learning to perform and to read musical notation are similar to learning to communicate through a system of symbols as in reading.

A teacher should be alert to and capitalize on musical abilities of students in their classroom as there will always be some with high musical ability. These students may be encouraged to create their own musical statement (composition) and tape the composition for playback so that adjustments may be made after critical listening. The end product will vary according to the student's musical growth and the frequency with which they are allowed to explore. By encouraging students to work in committees or groups, all students begin to feel elements of success. Students may ultimately wish to share their compositions with others.

It is imperative that students realize the importance of listening and evaluating. They need to know that whether the composition is of their own creation or by another composer, the performance is unique and creative within its own right.

Clap clap clap
Clap Clap
Booooo
yea

art form

Music

grade level

Intermediate

subject

Language Arts

curriculum concept

Interpretive comprehension

objective

To compare interpretive music listening experiences to interpretive reading experiences.

materials

Record player, open space, contrasting jazz pieces, such as "Topsy" and "In A Sentimental Mood", recorded by such artists as Dave Brubeck, Stan Kenton, or Chico Hamilton.

exploration/ gathering information

Direct students to sit in their own space, close their eyes and listen to the pieces of music. Approximately half way through the piece of music, encourage the students to respond by moving from the waist up, as the music makes them want to move. Talk about how the music made them feel. List those feelings on the board.

> "What mood did the music put you in?"
> "Can you think of some situations when you may feel or be in such moods?"

After listening to various selections of music, the class should choose one selection for the purpose of writing stories that match the mood of the music. Each student should write his or her own story as the music is played. After the students have completed their stories, they can share them with the class.

invention/ labeling the idea

> "As each of your stories pointed out, one piece of music can produce many different ideas. These ideas are called interpretations."

application/ using the idea

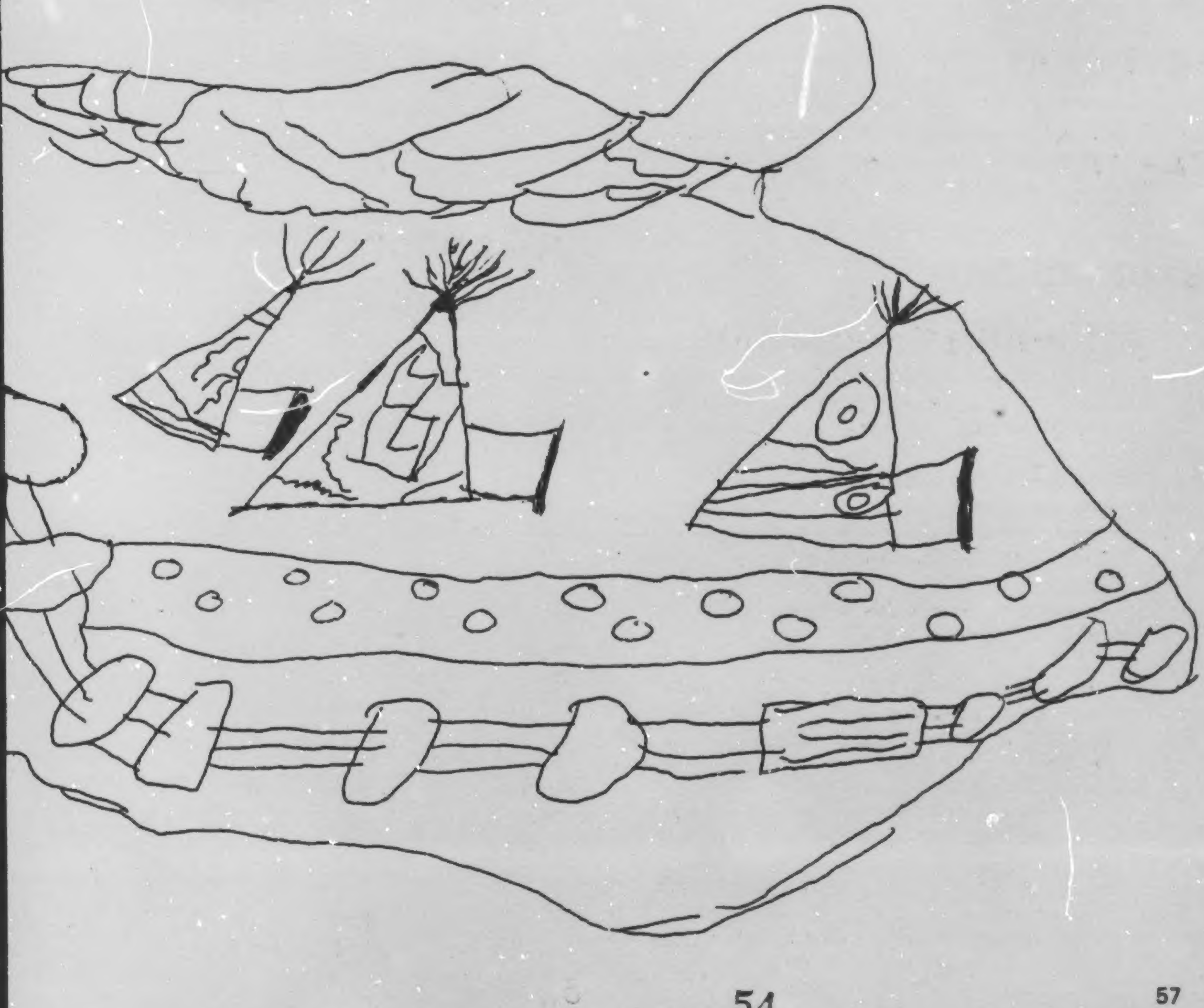
Each student should write a creative story for one of the musical selections that has not been discussed. At this point he or she can play the music for a partner. Earphones might be checked out of the library for this activity. The partner can share his or her interpretation of the music verbally and then compare this interpretation with the writer's story.

extensions

The jazz selections were mood provoking pieces. Play a piece that is "programmatic" (based on a story) for the class. For example: *American In Paris* by Gershwin, *Till Eulenspiegel* by Strauss, *Afternoon of a Fawn* and *The Engulfed Cathedral* by Debussy, *Moldau* by Smetana. Discuss the story and how the music was able to "tell you" what was happening at a certain time.

Let students make up a movement piece that compliments one of the stories played or stories written.

Using vocal sounds create your own version of a programmatic piece. In *Moldau,* for example, vocal sounds for the hunters might represent trumpets and horses trotting.



art form

Music

grade level

Primary

subject

Language Arts

curriculum concept

Letter and Sound Recognition

objective

To identify words that begin with a certain sound or letter.

materials

Morning Is A Little Child, **by Joan Walsh Anglund, cutouts of the alphabet, knowledge of song printed below, several alphabet picture books on different themes such as animal ABC's, object ABC's.**

exploration/ gathering information

Read Joan Walsh Anglund's poem found on the last page of *Morning Is A Little Child.*

"The work of the water is bubbles
Day is the job of sun
Green is the business of gardens
And the duty of children is fun."

Talk about jobs. Teach this song by rote to the tune of "Ten Little Indians".

"What can we do with a ____________ today?
What can we do with a ____________ today?
What can we do with a ____________ today?
We can ________________________."

Supply the name of an object, or part of the body. For example:

"What can we do with a broom today? We can sweep the floor."
"What can we do with our eyes today? We can read a book."

Show several alphabet picture books which use different themes. Discuss the idea that if letters had a job, it would be to represent sounds. Have students name other examples of words that start with a particular sound.

Sing the above song with this substitution.

"What can we do with an "E" today? We can be an elephant."

Students call out an animal's name that begins with that particular letter, then they move like that particular animal. Hold up the corresponding letter as the verse is sung. The letters that are currently being studied in class might be the focus for the day.

invention/ labeling the idea

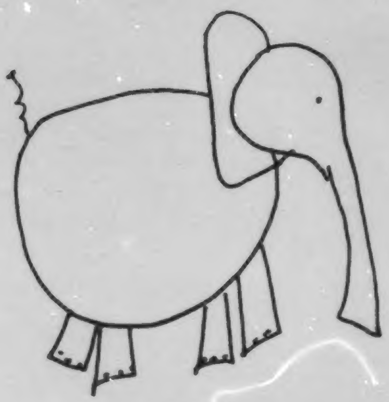
Make statements for each letter being used.

"Letters represent certain sounds."
"An 'e' represents the sound we hear at the beginning of elephant."

application/ using the idea

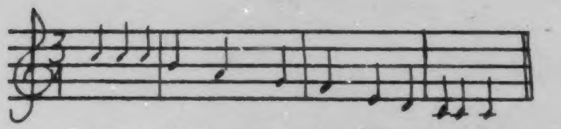
Locate objects in the classroom that begin with letters used in the lesson. Ask students to identify the letter that represents the initial sound of the name of the object.

Make a letter collage . . . allowing everyone to contribute a drawing of an object whose name begins with that letter.



extensions

Using a descending major scale, create a song that employs words that start with a particular letter. Example:



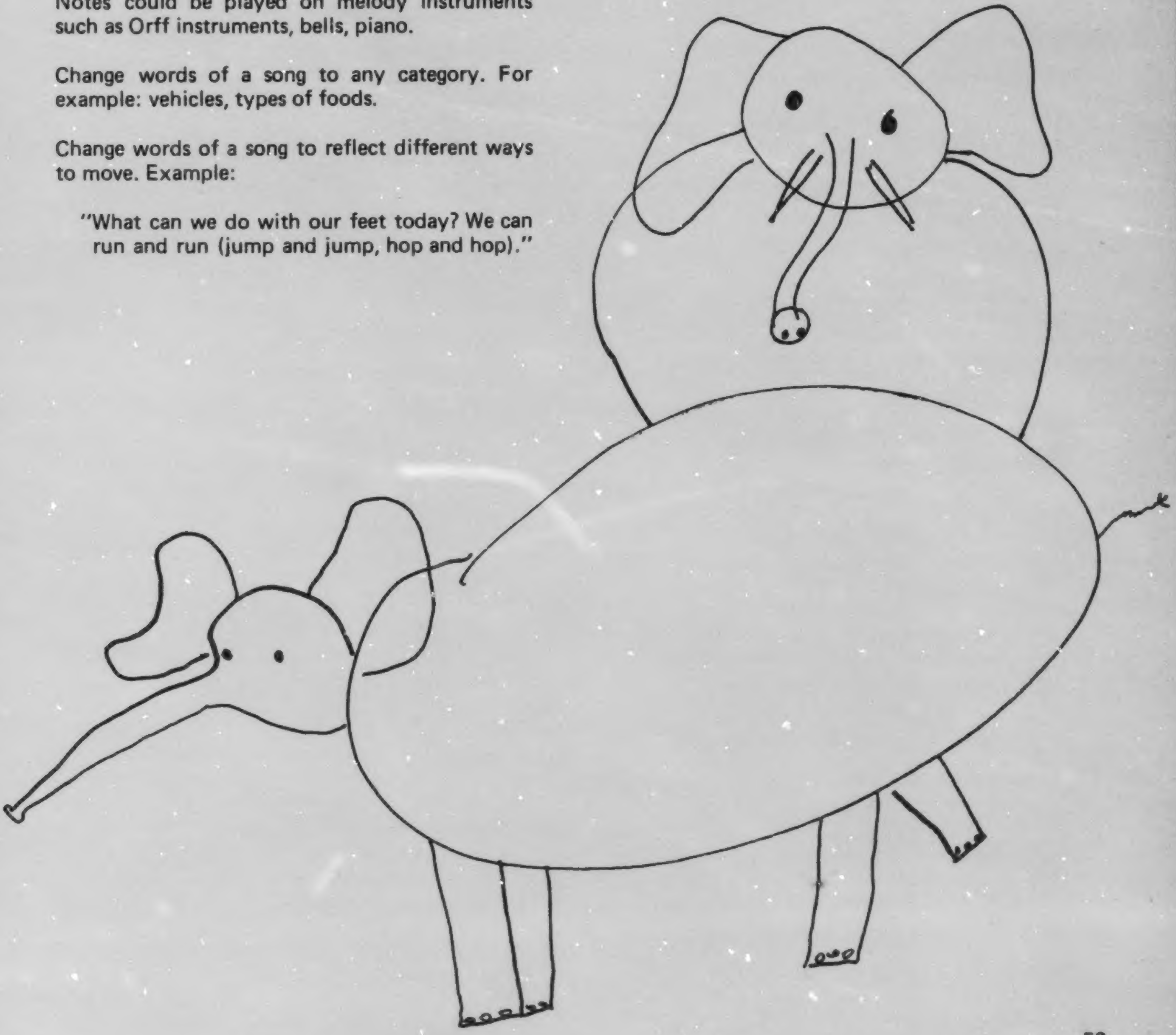
"J" is for Jet, Jeans, June, Jack, Jill, and Jelly Beans

Notes could be played on melody instruments such as Orff instruments, bells, piano.

Change words of a song to any category. For example: vehicles, types of foods.

Change words of a song to reflect different ways to move. Example:

> "What can we do with our feet today? We can run and run (jump and jump, hop and hop)."



art form

Music

grade level

Primary

subject

Language Arts

curriculum concept

Communicating in complete sentences

objective

To practice and recognize complete sentences.

materials

Colored construction paper, glue, scissors, popsicle sticks, open space.

exploration/ gathering information

Teach Lollipop song (to the tune of "Here We Go Round the Mulberry Bush").

> "I like to go to the candy shop, candy shop,
> candy shop.
> I like to go to the candy shop, and buy some
> lollipops.
> I will share my lollipops, lollipops, lollipops.
> I will share my lollipops, and here is where I'll
> stop."

Instruct students to make construction paper lollipops of varying shapes, designs and colors. Glue the lollipop shapes onto the sticks.

Students form a large circle, holding their lollipops.

> "Pretend you are going to the candy store to get a lollipop."
> "What might the clerk say to you as you come in?"

Let the students respond to the discussion. Accept the responses that are given and point out those responses that are complete sentences. Choose one that fits the situation best:

> "What would you like? Is there something I can help you with."
> "Would you like a lollipop?"

invention/ labeling the idea

Ask for their answers to the clerk's question.

Accept the answers the students give, and point out the responses that are *complete sentences.* Choose one of the responses for an answer:

> "Yes, I would like a (green) lollipop, please."
> "John used a complete sentence. He said, 'Yes, I would like a (green) lollipop, please'."

application/ using the idea

As one student holds a set of lollipops and skips, (walks, hops, or whatever action desired) around the inside of the circle, ask the others to sing the song. At the end of the song, the student stops in front of a classmate and sings:

> "Would you like a lollipop?"

(or whatever question has been decided upon). The student may use the same tune as before, or he/she may choose to create a tune of his/her own. The student sings the answer in a complete sentence.

> "Yes, I would like a (green) lollipop, please."

If a complete sentence is not sung, the teacher should prompt the student to make it complete. He or she is given a lollipop of the color asked for. The two students then trade places and the one getting the lollipop takes the lollipops and skips around the circle, stopping in front of another student when the song is finished. Continue until all the students have had a turn asking the question.

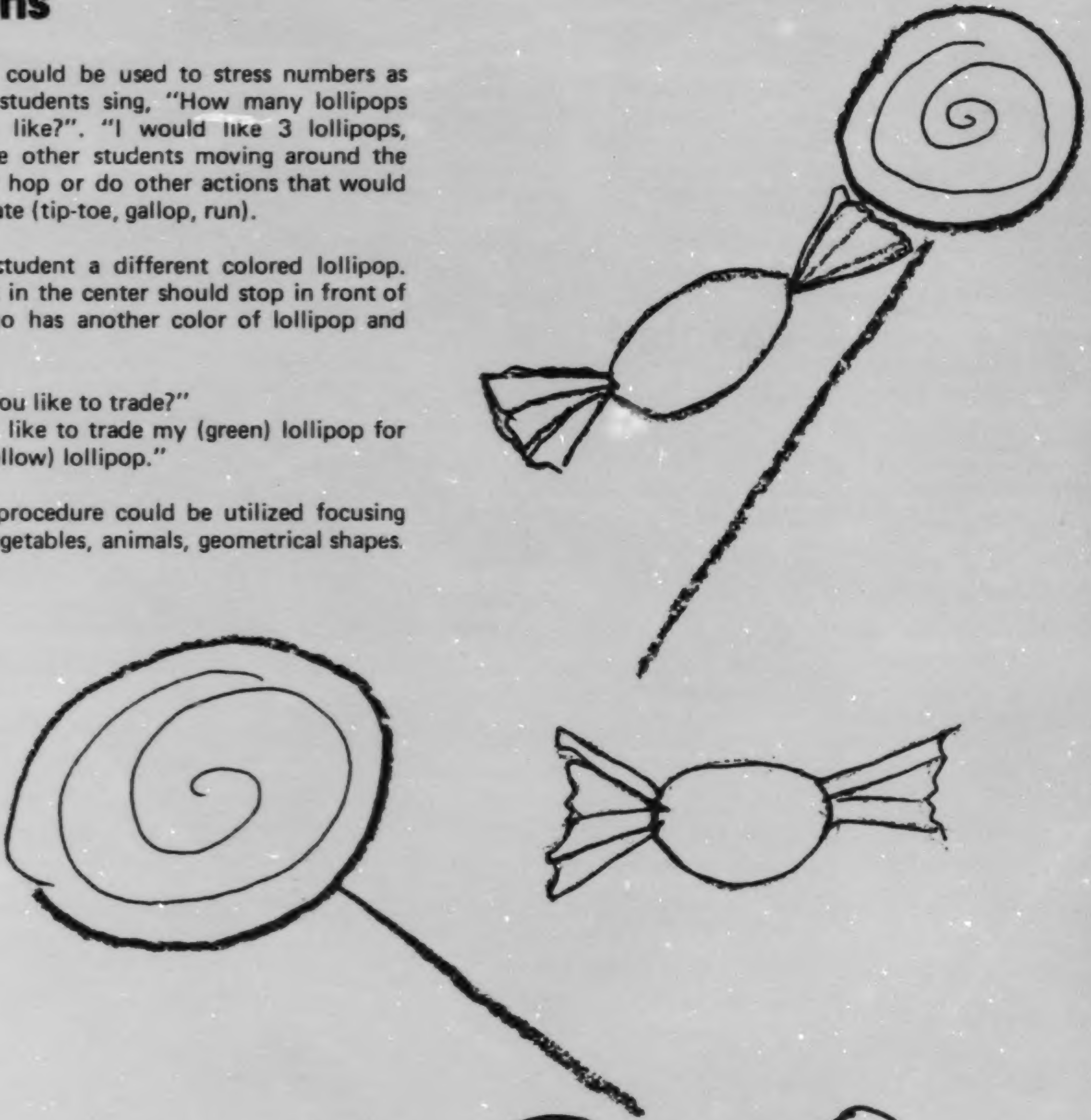
extensions

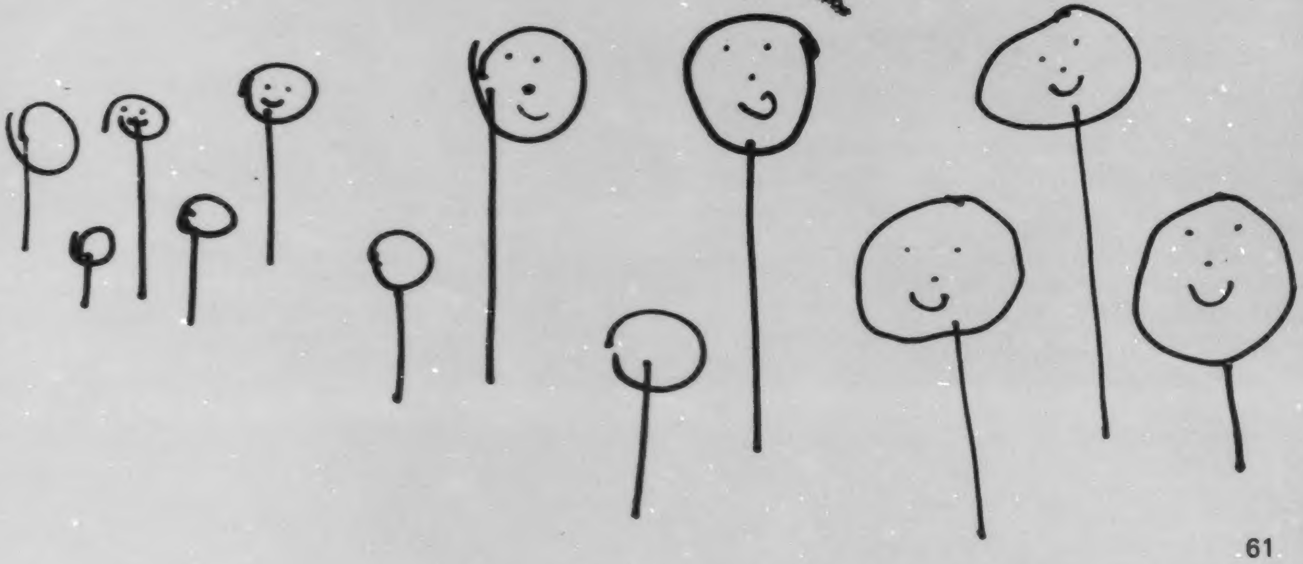
This lesson could be used to stress numbers as well. Have students sing, "How many lollipops would you like?". "I would like 3 lollipops, please." The other students moving around the circle could hop or do other actions that would be appropriate (tip-toe, gallop, run).

Give each student a different colored lollipop. The student in the center should stop in front of the one who has another color of lollipop and sing:

"Would you like to trade?"
"Yes, I'd like to trade my (green) lollipop for
your (yellow) lollipop."

The whole procedure could be utilized focusing on fruits, vegetables, animals, geometrical shapes.





art form

Music

grade level

Intermediate

subject

Math

curriculum concept

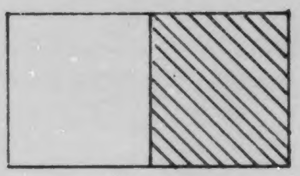
Place Value

objective

To introduce the idea of base four and base five.

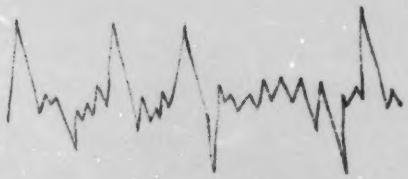
materials

Unifix cubes, paperclips, or any other objects that could be connected; voices, paper with one half being one color or design and the other half being another color or design.



exploration/ gathering information

Guide the students in exploring with their voices high and low sounds. A line indicating a variety of pitch levels could be drawn on the board for students to follow with their voices.



"We are going to play a game for which I need a nonsense word as a title."

As the students suggest names, choose a one syllable word such as "gloy".

"One rule for our new game is that we can always group three items that are alike together but never group more than three items together."

Pass out paper of two colors or designs to the students and many objects that can be connected, such as unifix cubes or paperclips.

"As I hit the drum, place one object on the right side of your paper."

Repeat two times and then remind the students of the rule of the game – they must connect the three items to make one "gloy" (name of the game) and move it to the left side of the paper. At this point, begin writing the mathematical notation . . . 10 (1 gloy and none left over). Continue adding objects on drum beats and write notation each time:

10 (1 gloy and none left over)
11 (1 gloy plus one)
12 (1 gloy plus two)
13 (1 gloy plus three . . . move to the left side of the paper)
20 (2 gloy and none left over)
21 (2 gloy plus one)
22 (2 gloy plus two)
23 (2 gloy plus three . . . move to the left side of the paper)
30 (3 gloy and none left over)
31 (3 gloy plus one)
32 (3 gloy plus two)
33 (3 gloy plus three . . . move to the left side of the paper)

Discuss why they must stop at this point or move off the paper. (One can't put more than three together at a time in one space on the paper.) Ask for a new nonsense word and state the new rule of no more than four items and play the game again (base 5).

invention/ labeling the idea

Mathematics Their Way, by Mary Baretta-Lorton, published by Addison-Wesley, will give a further explanation.

"We have been working with many ideas. Let me give you some names for these ideas."
"When you use high voices, the labels we use are soprano and tenor. The low voices are labeled alto and bass."
"The two games we played are actually base four and base five in mathematics."

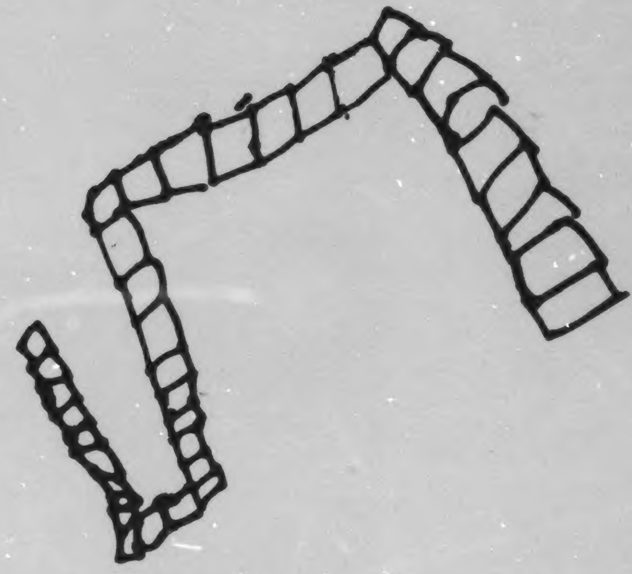
application/ using the idea

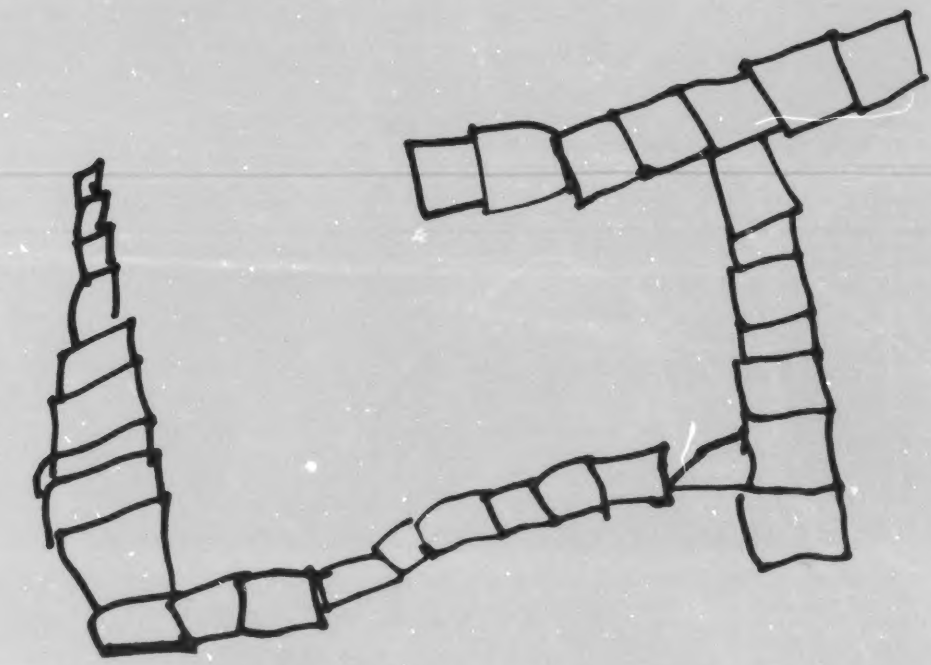
"Now let's put the new ideas together."
"I am going to write a notation in either base four or five. If it is base four, use a soprano or tenor voice to interpret the notation."
"If it is base five, use an alto or bass voice."
"Use a clap or a series of claps for the number in the ones column. For example, 21_4 would be high tone, high tone, clap; and 22_5 would be low tone, low tone, clap, clap."

Write several notations and let the students respond.

extensions

The students might divide into groups, do a notation with their voices and claps and let the others write the notations of the group performing.





art form

Music

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Imagination

objective

The student will recognize, compare, and write about the real and imaginary.

materials

Paper, pencils, instruments such as shakers, rattles or autoharp.

exploration/

gathering information

Invite students to listen to a recording of "Banshee" by Henry Cowell and try to capture a visual image which best fits the music. Discuss these visual images.

> "What is a banshee? Is it real or imaginary?"
> "What are some other imaginary creatures?"
> "If you made up your own creature, what would it look like? Sound like? Feel like?"
> "How do you know what's happening in the music?"

(Banshee is coming – soft, light texture; banshee arrives – heavy texture, louder, more frantic music; banshee leaves – music gets lighter and softer.) Explore vocal sounds such as a whisper, a moan, a cry, a cackle to build a repetoire of vocal expression.

Ask students to listen to a recording of "Peter and the Wolf" by Prokofiev to show the use of instruments in portraying the characters in a story.

Ask students to experiment with several instruments and then tell what each sound could represent.

invention/

labeling the idea

List on the board the items students mention that they could represent with the sound of the instruments. Identify and classify these items as *real* or *imaginary*. Imaginary refers to what could be but in fact is not. Real refers to something occurring in fact. Discuss the mental pictures they shared after listening and classifying them as real or imaginary.

application/

using the idea

Encourage students to create a story, real or imaginary, and select instruments to produce the necessary sound effects. Ask a class member to select and play several instruments. As students listen, they create a story in their imaginations. The story could be created individually to be told later or developed as a group as the instruments are played.

extensions

Try setting the story to music that could be sung. Find examples of music that are based on real or imaginary characters.

The class and teacher could sit in a circle with instruments in the center. The teacher could begin a story:

> "It was a dark and stormy night and . . ."

Each student in turn picks up an instrument to use for his or her idea in the story. When the circle is finished, the teacher may end it:

> " . . . and then I woke up, realizing it was a dream."

Each student could create a story to music on tape while the others draw a picture the music brings to their minds.

The teacher could read a story and ask students to indicate parts of the story which are imaginary, such as an animal talking. *The Sorcerer's Apprentice* by Paul Dukas and *Nutcracker Suite* by Peter Tchaikovsky could also be used for story development.

art form

Music

grade level

Primary/Intermediate

subject

Social Studies

curriculum concept

Economics - luxury/need

objective

To provide experiences which increase students' understanding that families want many things, some are luxuries, some necessities; that some family wants are for individuals, some wants are for the entire family.

materials

Catalogs, magazines, scissors, crayons, bulletin board, construction paper, record or sheet music for "If Wishes Wuz Fishes" by Joe Wayman, (*Imagination and Me* album, published by Good Apple, Inc.), data sheet for a family interview; A Bargain for Francis, by Russell Hoban.

exploration/ gathering information

Initiate experience by playing "If Wishes Wuz Fishes." Provide catalogs and magazines and scissors to students and instruct them to look for or draw one thing they wish they could have. It may be objects, a trip to the zoo, etc. Call on students one at a time to talk about their picture. After they have all presented, move into a discussion to invent concepts.

invention/ labeling the idea

Use the pictures to show that we all have many wants and wishes.

> "We are called *consumers* when we use economic goods."

Use such questions as:

> "Is this the only thing you wish you had? Could you get along without this thing?"
> "What are some of the things we can't get along without?"
> "An item we cannot do without is called a need."
> "An item we can live without is called a want or luxury."

Read the book A Bargain for Francis, by Russell Hoban. Discuss Francis' wants.

> "Are they individual or family wants? Goods or services?"
> "Does she have more than one want in this story?"

Distribute family interview sheets such as:

Family Members	Our Wants

Students are to interview family members to determine needs and wants and may report on their family interview on the following day.

application/ using the idea

Teach the students the first verse of the song "If Wishes Wuz Fishes". If the unit is not to be carried further, one may want to teach more verses now. The song can be accompanied on guitar or piano. Discuss the lyrics and how they apply to the lesson.

Write verses to go with the music of "If Wishes Wuz Fishes" using class wishes. Make up limericks or short rhythmic poems using class wishes such as:

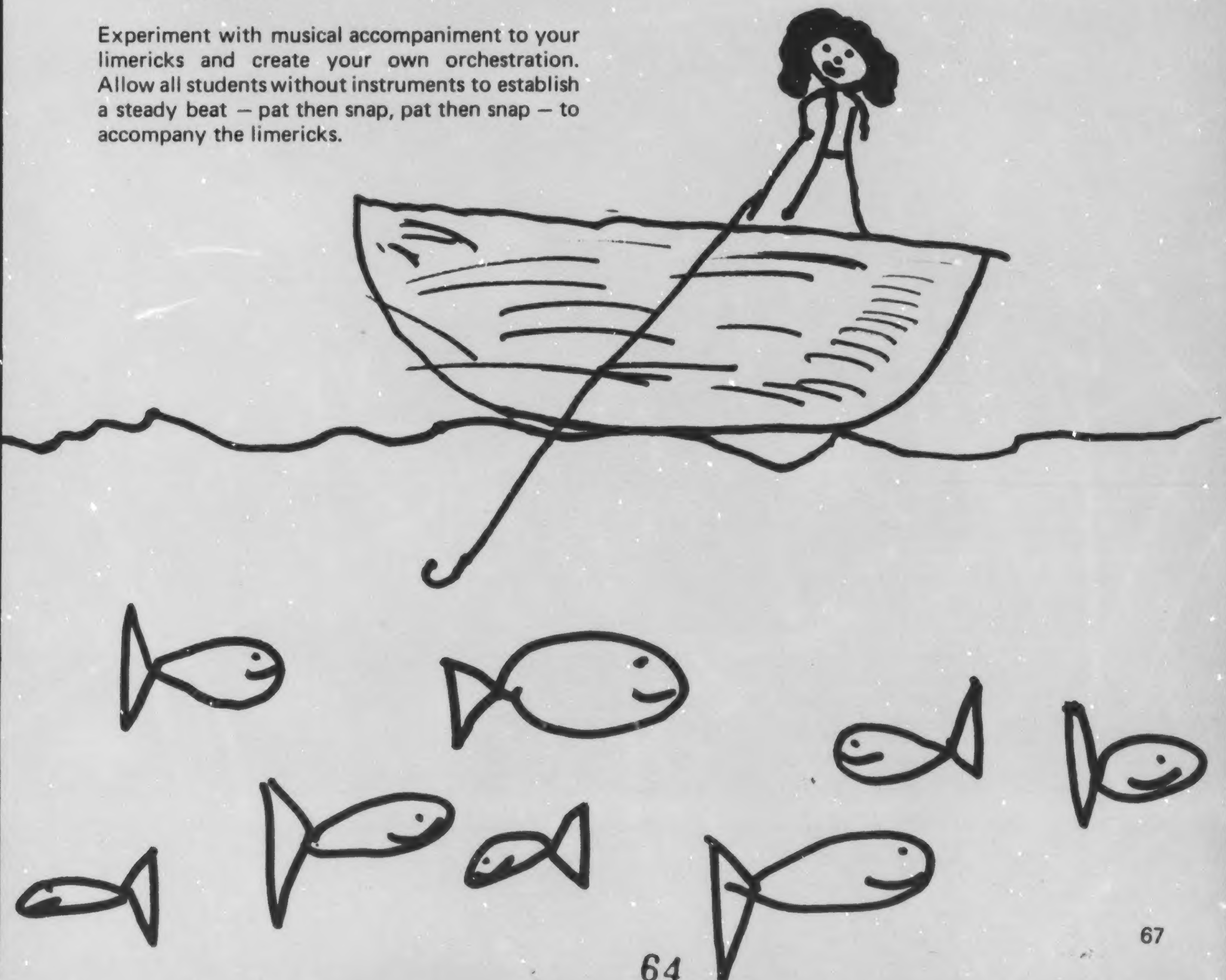
> "If there was one thing I could do, (clap, clap), I'd take a nice trip to the zoo, (snap, snap). The animals there (bell) are beastly and fair (bell). Yes that's what I wish I could do. (stomp, stomp)"

Experiment with musical accompaniment to your limericks and create your own orchestration. Allow all students without instruments to establish a steady beat – pat then snap, pat then snap – to accompany the limericks.

extensions

Let students mount their wish pictures on large construction paper fishes and display on a bulletin board with the title, "We Are All Consumers". Additional categories of pictures could include needs and wants in goods and services.

Additional books such as Alexander Who Used To Be Rich Last Sunday by Judith Viorst or Sylvester and the Magic Pebble by William Steig could be read and discussed.



art form

Music

grade level

Intermediate

subject

Language Arts

curriculum concept

Listening

objective

To develop the ability to listen critically by focusing on the dynamics and tempo of musical pieces.

materials

Record player; recording of Grieg's "In the Hall of the Mountain King" from *Peer Gynt Suite,* or Rossini's *William Tell Overture.*

exploration/ gathering information

Listen to a piece of music such as Grieg's "In the Hall of the Mountain King". Ask students to listen for changes in the music. After listening to the recording, discuss changes in the music.

"What kind of changes did you hear?"

Record on the chalkboard the changes students describe such as soft, loud, fast, slow, high sound, low sound. Play the record again and determine with students a signal which indicates when they hear a change. Stop the record periodically and ask students to describe the change or changes they heard, recording the types of change on the board. As classifications of changes emerge, record them in proper groupings.

invention/ labeling the idea

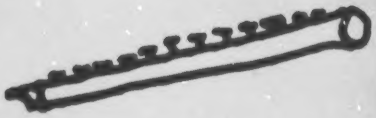
"When we are attentive enough to hear and distinguish the changes in the music, we are listening critically."

"The musical terms for the *dynamics* (soft and loud sounds) are the Italian words 'piano' and 'forte'."

"*Tempos* may be classified as 'andante' (slow) to 'presto' (very fast)."

Guide the students to discover that it is a conductor's responsibility to control the dynamics and tempo of the group of performers (orchestra).

Provide students with a variety of sound sources. After they have had an opportunity to explore and select an instrument (or sound source), ask them to classify the sounds according to wood sounds, metal sounds, etc. After sounds have been classified and placed in like groupings, select one student to serve as conductor or leader. Assist the leader in identifying signals to indicate dynamic and tempo changes, allowing him/her several opportunities to direct the group. Encourage students to discuss alternatives for achieving dynamic differences (one instrument, a group of instruments, one section of instruments, all instruments, large conducting patterns for loud sounds and small conducting patterns for soft sounds). Encourage all students to serve as conductor of the group.



application/ using the idea

Play a second piece of music such as Grieg's "Morning" from the *Peer Gynt Suite, No. 1,* Saint-Saens' "The Swan" from *Carnival of the Animals,* or "The Great Gate of Kiev" from *Pictures at an Exhibition.* Ask students to listen for changes and label with appropriate musical terms.

extensions

Students could draw their impressions of musical changes by using only a dark line. That line might be light, broken, solid, thick, or thin. Encourage them to remain in an abstract mode as opposed to drawing "objects" they think reflect the mood. Allow the changes to be expressed purely through the quality of the line.

Allow students to decide how they might move to demonstrate the tempo and dynamics of a musical piece.

art form

Music

grade level

Primary

subject

Language Arts

curriculum concept

Vocabulary development

objective

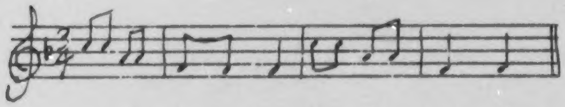
To develop the creative thinking skill of verbal fluency through vocabulary development.

materials

Singing voice or tonal instrument, knowledge of musical phrase shown below.

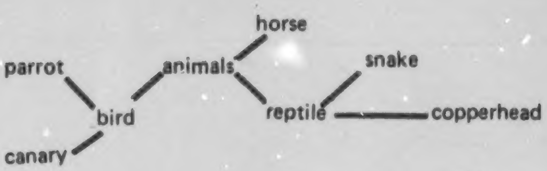
exploration/ gathering information

Teacher sings or plays this musical phrase to students.



Students sing it back to the teacher. Ask for other objects that begin with an "a" (example: apple, ant). Sing the phrase using these new words.

Choose a certain theme such as animals. With students' contributions, form a word web on the board. Write all the animal words they identify.



If they finish and do not have many animal words beginning with different letters, suggest that they think of others before proceeding. Use the above musical phrase and words mentioned in the web to play the following game. Sing the first phrase with an animal word beginning with "a". The next student sings the same phrase, plus adds an animal word starting with the letter "b". The song continues through the alphabet. (This game may also aid memory and tone matching.)

invention/ labeling the idea

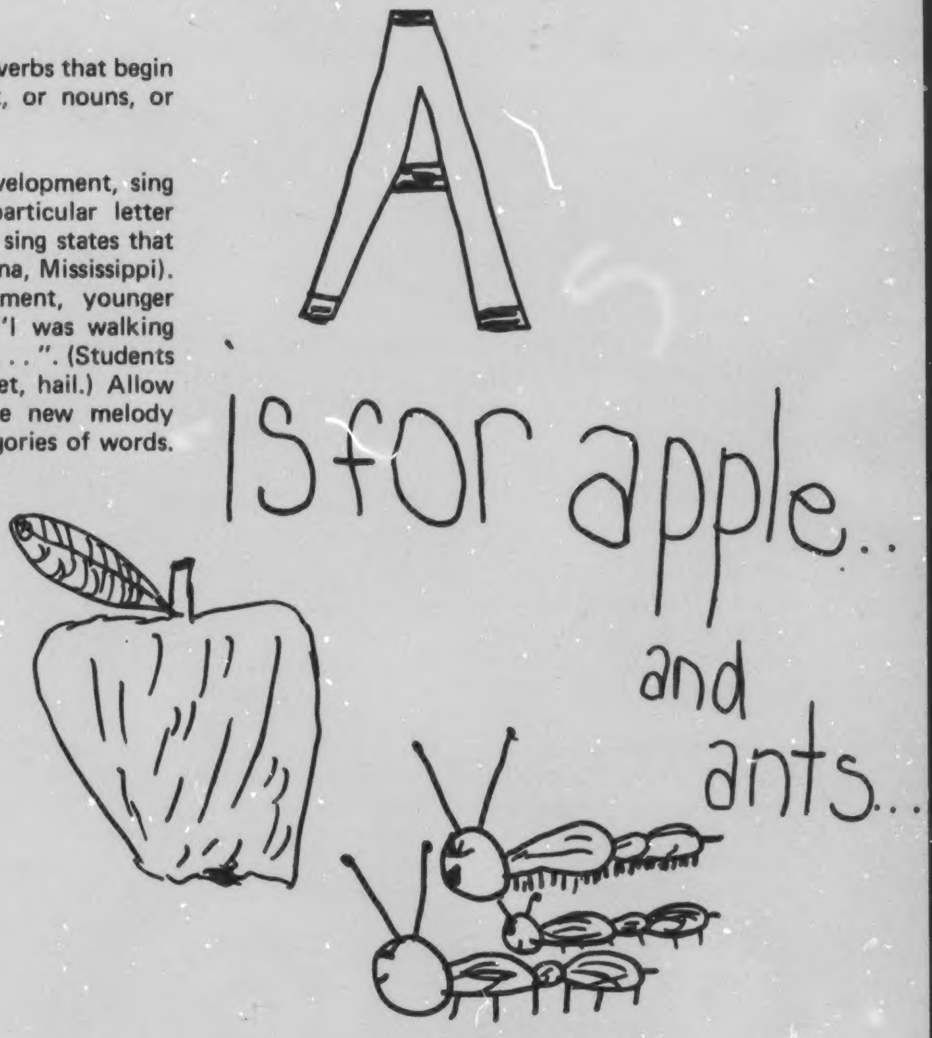
"When we began with a letter and brainstormed or thought of all the objects that begin with that letter, we were developing a creative thinking skill called *fluency.*"

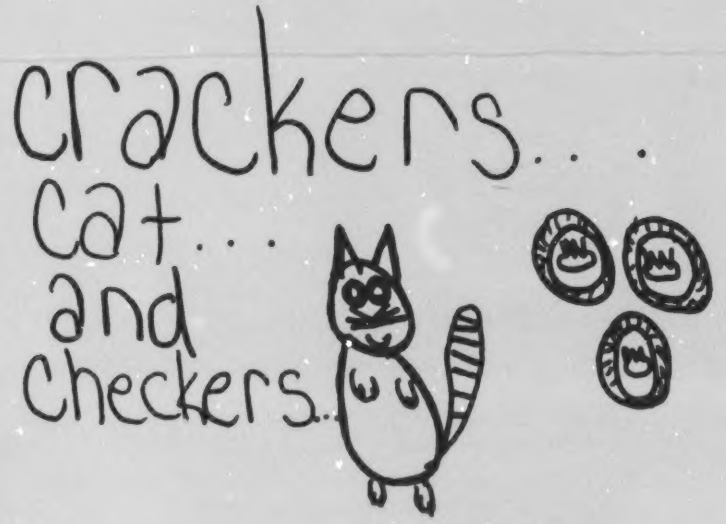
"When we took the theme 'animal' and thought of and verbalized all the animals for our word web, we were practicing being *fluent* in our thinking."

application/ using the idea

Sing the same phrase, thinking of verbs that begin with each letter of the alphabet, or nouns, or adjectives.

For social studies vocabulary development, sing the phrase ending it with a particular letter (example: m). Have the students sing states that begin with "m" (Missouri, Montana, Mississippi). For science vocabulary development, younger students could sing the phrase "I was walking down the street and it started to . . . ". (Students think of words such as rain, sleet, hail.) Allow time for the students to create new melody phrases to go with the new categories of words.


A
is for apple...
and
ants...


crackers...
cat...
and
checkers...

about visual arts

All students are "image makers" involved in learning through the expression of symbols. These symbols, and the need to express them, form the basis for the process of communication. They enable one to acquire knowledge, develop communication skills and most importantly, they serve to express ideas which are characteristic of personal existence. Symbols may be used which establish language and create communication through written or spoken words or symbols may be created in ways which are less dependent on verbal knowledge. The visual arts make up a sizeable part of nonverbal communication and produce a myriad expression of needs to communicate certain ideas which cannot be expressed as effectively by verbal means. Both the artist and non-artist should recognize the visual arts as a meaningful and highly effective tool for expressing one of our most basic needs: communication.

In the classroom there are many natural and meaningful ways of integrating visual arts experiences with the study of other disciplines. Since there are many differences in the ways in which students visually express themselves, the teacher using art activities should strive for diversity in the forms of visual expression available. They should encourage and use both two-dimensional and three-dimensional art forms and techniques. Drawing, painting and designing will make up the basis for most two-dimensional activities, but areas such as weaving, relief sculpture and printmaking should be included. Three-dimensional forms of expression such as ceramic design, sculpture and the crafts are necessary complements in developing a *total* visual arts awareness.

In the visual arts section, experiences with two- and three-dimensional art forms are provided as teaching tools of mathematics, social studies, science and language arts concepts. These art forms integrate the fundamental elements of line, shape, value, color, texture, form and positive and negative space with basic principles of variety, unity, balance, rhythm, repetition and emphasis.

What Materials are Needed?

Teachers often think of art supplies in terms of commercial products. In addition to these, there is a wealth of objects all around us that can greatly enhance the visual arts experience. Students should be encouraged to consciously collect these "found objects" to bring to school.

With commercial or "found" supplies the key word is *variety*. Several selections of materials for accomplishing a given task will expand the diversity of the finished product and intentionally give students more decision making experiences.

A standard set of supplies would include:

1. *Tools for drawing.* Pencils, charcoal, pastels, felt tip pens, crayons, drawing boards are all needed materials.
2. *Painting supplies.* Tempera, water colors, acrylics are media that students can use to paint. Also needed are brushes and easels.
3. *Sculpturing materials.* Clay, wood, fiber, cardboard, "found objects," glue, scissors are needed to make three-dimensional objects.
4. *Paper products.* Construction, tissue, manila, news print, poster board, mat board, as well as scrap paper can be used to produce many unique art objects.

Students are very curious about materials and media they use in art. Differing sensory qualities heighten their response to the way a material looks, feels, smells and sometimes tastes. This "getting to know" the material is a necessary part of the student's learning process and should be dealt with in a natural way, allowing for obvious concerns for safety.

Since students create at different rates of speed, time allowed for art can be difficult to plan. Patience and organization can help those who develop creative ideas more slowly than others. Demonstrations with materials and techniques should be presented to provide the basic direction of the activity. This will allow more time for the development of creative expression.

Using the art in the classroom involves many materials, supplies and tools which must be mixed, made, scrounged and planned. It will be helpful to prepare many materials in advance of their use. This will save valuable class time (allowing more time for creative responses one hopes to solicit) and lessen the amount of general confusion. However this doesn't imply that the teacher should do all the work the night before or be the first to arrive at school the next morning, as much of the work can involve the students.

The mixing of paints, for example, can provide information about color; finding scrap materials can be exciting and involve the student with questions of preference and selection; and learning that table salt can be used to make sculpture dough is most interesting. The teacher should do those things by sharing other jobs with the students.

Most of the students will not have sufficient knowledge concerning the use of tools, techniques or materials thus orientation must be provided for most lesson plans involving art activities. Some experimentation will be necessary to gain information concerning basic demands made on the students when using a particular medium or technique and to help foresee certain "skill" challenges the students will encounter. Any time spent in preliminary experimentation will later be rewarded by the excitement and creativity returned.

The following are some ideas which may help to make the use of visual arts in your classes a more meaningful and rewarding experience for all concerned.

1. *Encourage candid and honest expressions* from students at all times. The true value of teaching visual expression is self communication and the principle of art as an extension of personal experience and conception should be taught at the earliest possible opportunity.
2. *Original thinking,* planning and "doing" form the basis for a genuine, creative experience.
3. *Avoid using stereotyped patterns,* copies cut-outs and "color book" approaches when planning art activities. If the beginning of the activity encourages unoriginal thinking, the end result will be an impersonal and expressionless endeavor.
4. Always keep in mind the *diversity of creative expression.* What a student comprehends from a lesson plan involving an art activity as part of the learning cycle may or may not be expressed visually.
5. The young student's understanding of the world is different from the adult's conception. The paintings and drawings students will make reflect this difference with imagination and inventiveness if we encourage *freedom of expression* and display a respect for their ideas.
6. Young students are seldom concerned with using color which imitates the real world. Their *sense of color* parallels other expressions dealing with *fantasy and make-believe.* A tree painted blue because one likes that color is just as valid a selection, if not more so, than mimicry of nature.
7. In displaying art work, *include each person's efforts* in some way. If his or her contribution to communicate is lessened at this stage of development, it will greatly hinder confidence in later creative expression.

All students can be involved in a meaningful level of creative expression, as the potential for creativeness is always there. It is our responsibility as teachers and parents to provide the opportunity for this to happen in a natural, positive way.

art form

Visual Arts

grade level

Primary/Intermediate

subject

Social Studies

curriculum concept

Cultural Awareness

objective

To acknowledge that research experiences can be used to develop awareness of another country, its history, people, and customs, when one is unable to actually visit a country; that information can be expressed visually. (focus: Holland)

materials

Picture books and research materials concerning Holland, 35mm film scraps, cardboard slide tape frames, clorox, water, jars, felt-tipped pens, permanent markers, tissue paper, glue, globes, art prints (Dutch artists).

exploration/ gathering information

Students are provided a globe, or world map, to investigate. Depending on grade level and experience, they may name or ask about different countries. After a discussion including such information as where our country is, or what the blue part of the globe is, students are instructed to think of a country they might be interested in visiting. After the class has chosen a country to visit, books, filmstrips, vertical files, and films can be used to gather information on the chosen country (Holland). Encourage students to find some element of the arts, geography, industry, or customs of Holland. Talk about similarities between the United States and Holland:

"What do we know about Holland?"
"What language do they speak in Holland?"
"Are the houses similar to our houses? Do they wear the same clothing? Is the climate in Holland like ours? Do they eat the same food?
"What kind of jobs do you think the people have in Holland?"
"If you had a chance to go to Holland, what would you most like to see while you were there?"
"Do you think Holland would be like the United States? as friendly? as pretty? as big? What differences would you expect to see?"

"Let's write a story about an imaginary trip to Holland. Include in your story the things you might see, or hear, or taste or feel. Could you experience these same things in America?"
"How are the two countries alike?"

After the stories are completed, allow the students to illustrate their individual stories. The design should incorporate the common element of the two countries. It is important to emphasize and encourage the students to create a complete, unified composition. Encourage students to draw or paint large enough to fill the paper and space provided, thus creating an ordered and satisfying whole in which diverse shapes, colors, values, and textures are fused.

Filmstrips and stories can be presented and used to develop vocabulary. Objects and memorabilia from the country can be shared and discussed. Art prints by famous Dutch artists such as Rembrandt, Van Gogh, van Ruisdael, van Delft, Mondrian, and Heda may be shared and analyzed:

"When you look at the painting, what do you see? Where do you think the setting might be? What is the season of the year?"
"How did the artist use texture, color, value, balance, positive or negative space in the painting? If you were going to hang one of these in your room, which one would it be? Would it be the same one you would choose to have at school?"

Always ask the students to share their reasons along with their answers. Information about the artist could be shared. Paintings may be hung in the classroom. Interesting facts about the history, people, and customs should be identified and noted throughout the process. Vocabulary words are acknowledged and discussed as they are encountered.

invention/ labeling the idea

> "Reading magazines, books, vertical file materials; viewing filmstrips and films and other such *research activities can provide information* on topics or locations we are unable to personally encounter."

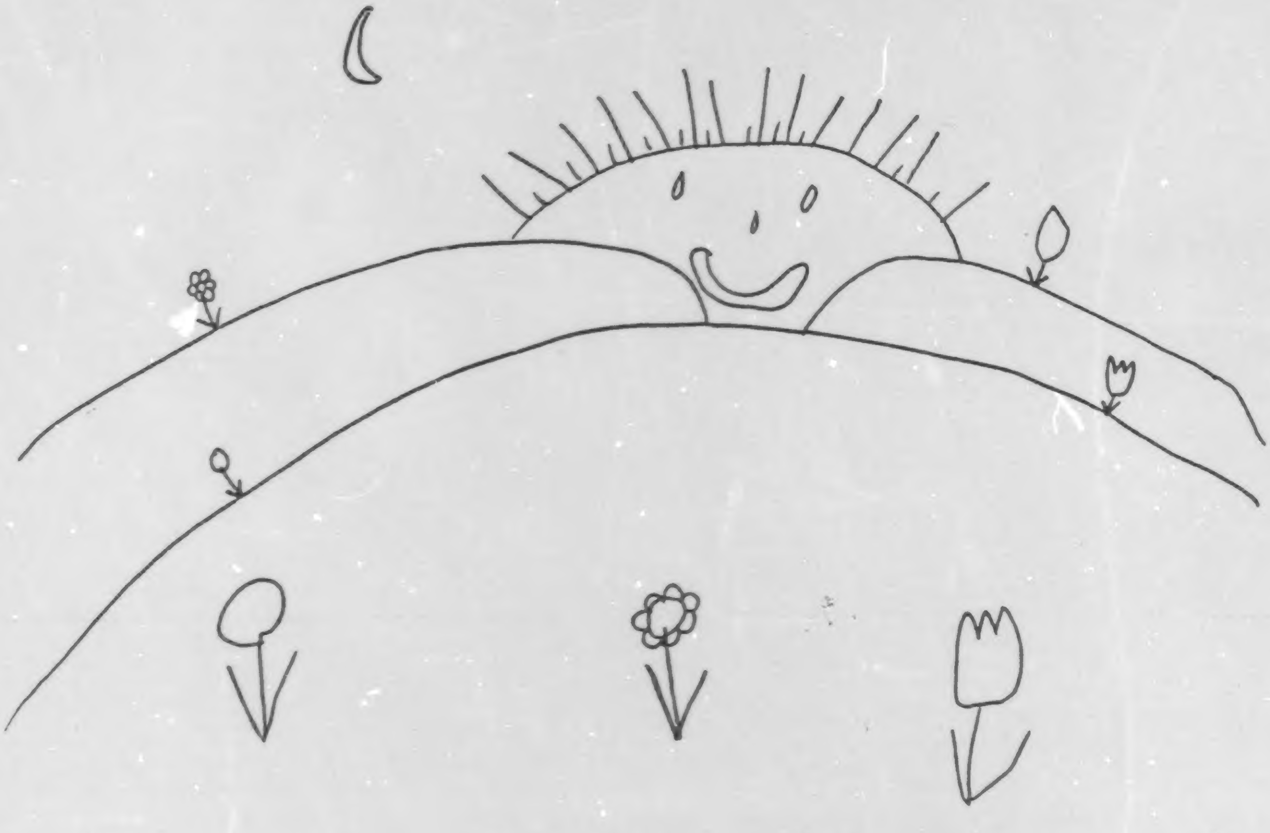
application/ using the idea

Using the picture book, The Hole in the Dike, retold by Norma Green and illustrated by Eric Carle as a stimulus, have students create their own story and slide tape presentation on Holland. Help the students draw on their knowledge gained from previous research experiences.

Scrap 35mm film strips (found at local photo stores) can be dipped in jars filled with 1 part clorox and 1 part water until it comes out clear. Then dry the film strips with a paper towel. Using felt-tipped pens and permanent markers, the students can draw scenes directly onto the film. The film can be cut into squares and mounted in handmade or commercially prepared cardboard frames for slide-tape presentations. Allow the students to explore with different media and drawing techniques (such as coloring the entire square one color and using a pin to scratch out a design, or glue and tissue paper pasted over an ink drawing on a film square). Encourage experimentation. Have students give a presentation to another class that may be studying different cultures also.

extensions

Provide a cooking experience using a Dutch recipe. Develop pen pals . . . ask a Dutch visitor to come to the classroom . . . design travel posters . . . learn Dutch words, songs, or folk dances . . . build a life-size scene, design costumes, put on a play about Holland.



art form

Visual Arts

grade level

Primary/Intermediate

subject

Mathematics

curriculum concept

Number system patterns

objective

To familiarize students with the concept of even and odd numbers through observing and creating patterns.

materials

Percussion instruments, flat pictures showing various patterns, filmstrips from Self Expression and Conduct: The Humanities, (Red) Harcourt, Brace, Jovanovich, Inc., New York, 1974. Large wooden frame, assorted yarns, large-eyed needle, number grid.

exploration/ gathering information

Begin by clapping a sound pattern to the students. Allow time for the students to copy the sound patterns and to make up their own. Other objects such as drums, bells, and so forth might be used to demonstrate sound patterns. Discuss other types of patterns. the filmstrip "Over and Over" that accompanies section five, "Patterns Everywhere" in the series Self Expression and Conduct is a good one to show at this time. If the filmstrip is not available, some items to discuss might be: patterns in fences, plowed fields, baskets, sea shells, clothing, church windows, or rows of houses. Have as many pictures of repeated patterns to show as possible.

After allowing ample time to the above, turn to the number system. Tell the students that our number system also has many patterns in it. Write the numbers 0 to 100 (or as far as is appropriate for your class) in grid form.

0 1 2 3 4 5 6 7 8 9
10 . . .
20 . . .
30 . . .
and so on . . .

Ask students for patterns they see. Some patterns might be fives, tens, or the columns all ending the same.

invention/ labeling the idea

If someone has not already mentioned the odd and even pattern, circle all the columns of even numbers telling the students that these are all called *even numbers* and the numerals without circles are called *odd numbers.*

Ask the students to analyze the even and odd numbers and make some statements that are true about them. Write these rules. For example:

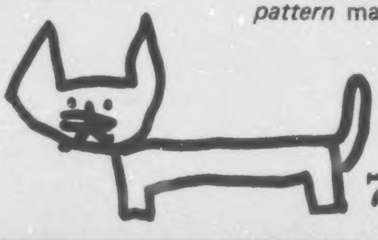
> "All even numbers can be divided evenly by two."

Continue this until students have exhausted all their suggestions and all the rules have been included.

application/ using the idea

As a class project, a weaving could be developed to illustrate the differences in even and odd patterns. A large frame will serve as the loom. Yarn can be wrapped around the frame to form the *warp* (the vertical threads). A large-eyed needle and yarn is all that is needed to create an interesting *weft* (the horizontal threads woven in and out of the warp threads).

Divide the students into groups of five. Each group will be given an even or odd pattern to weave. Each student will then weave one row on the loom, carefully following the pattern instructions. An *even pattern* may involve weaving the weft yarn under 2 warp threads and over 2 warp threads continuously for the entire row. An *odd pattern* may involve weaving over 3 warp threads



and under 1 warp thread for the length of the row. Each group will have completed at least five rows of the weaving in an even or odd pattern. When each group is finished, there will be a noticable difference in the design created by the even or odd pattern.

As the students become more familiar with the technique of weaving, allow each group to develop their own pattern to follow. Some patterns may include both even and odd numbers to create an interesting design (under 1, over 4 . . . under 2, over 3 . . . etc.). Discuss the patterns created:

> "What kind of pattern did group 1 weave?"
>
> "Can you tell which groups were assigned an even pattern? an odd pattern? a combination of even and odd?"
>
> "What happens to the weaving when you weave under the same amount of warp threads as you weave over? (For example: under 3, over 3.) Does this look like an even pattern? How can it be an even pattern when we are using odd numbers?"

A group project such as this class weaving can become a valuable lesson in counting, following directions, even/odd representation and close observation of the things around us. In addition, the outcome is an original work of art which can be displayed in the classroom.

extensions

Allow students to create their own patterned visual design. Perhaps the students would like to design their own wallpaper in even or odd patterns. Stress variety in texture and line while emphasizing unity of pattern.

art form

Visual Arts

grade level

Primary

subject

Language Arts

curriculum concept

Phonetic word analysis

objective

To introduce letters and the vowel sounds they represent and to provide practice in associating sounds with the letters.

materials

A list of four to five familiar words that contain the short "a" sound, pictures of objects with the short "a" sound (hat, apple, cat, pan, man); pictures of objects without the short "a" sound (mud, egg, octopus, dog), clay.

exploration/ gathering information

Show pictures of familiar objects to the students. Ask them to name the objects; these words are written on the chalkboard. Discuss:

> "How are these words alike?"
> "Are any sounds the same? How could we group them?"
> "Can you think of some more objects that may have this same sound in them?"

The teacher should accept all answers and will continue in the grouping or classifying until the students have included a group of the objects with the short "a" sound together.

invention/ labeling the idea

The students are each given a list of words. Together the teacher and the students mark each word on the list phonetically. The students sound out each word with the teacher. Sentences are created by the students using the words on the list. If desired, *vowel rules* can be discussed.

> "All these objects have the short 'a' sound in them."

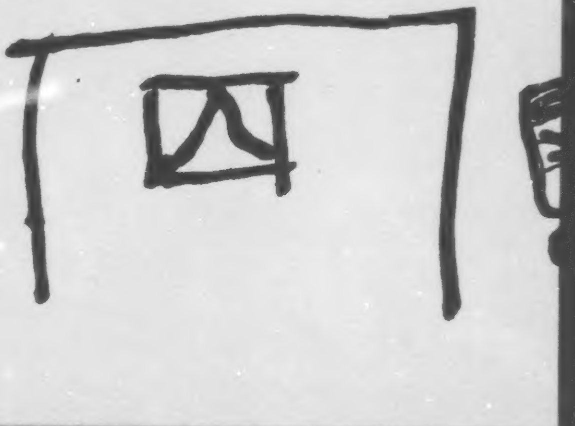
application/ using the idea

Working with clay, the students are asked to shape objects which contain the short "a" sound (cat, hat, pan, man, hand, apple, can, van, branch, sand, animal). Objects from nature might provide more aesthetically pleasing forms. Encourage students to use their imaginations and artistic license varying texture, shape, or size in creating their objects:

> "Let's make our sculptures fun to look at. To add some texture, use your pencil or fingernail or add little pieces of clay. If you want to make a hat, think of all the different kinds of hats there are to make. Try very hard not to make the same object that your neighbor is making."

> "An apple has the short 'a' sound in its word. How can we take the clay and make something with the word 'apple' that will be different than just making a round apple?" (apple pie, an apple wedge, an apple tree)

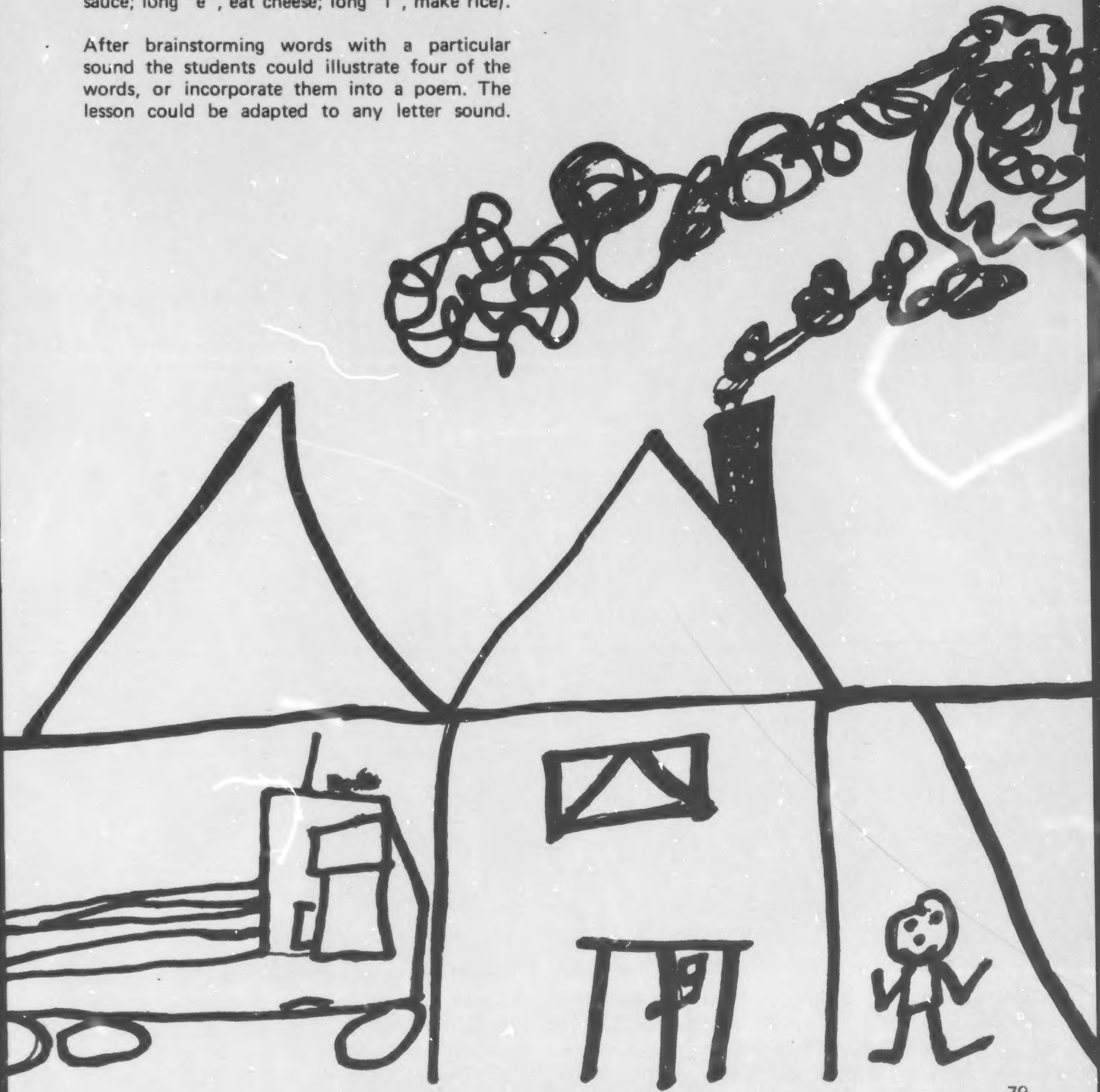
If a student creates something without the short "a" sound, the teacher should encourage them to identify what the vowel sound is in the object created.



extensions

Handwriting exercises can be formed with the sentences created from the list. The students could also act out or dramatize words with a particular letter sound. Cooking and other activities can be incorporated into the lesson (when working with the short "a", make applesauce; long "e", eat cheese; long "i", make rice).

After brainstorming words with a particular sound the students could illustrate four of the words, or incorporate them into a poem. The lesson could be adapted to any letter sound.



art form

Visual Arts

grade level

Primary/Intermediate

subject

Language Arts

curriculum concept

Vocabulary development

objective

To provide experiences with homonyms so that students will be able to define and use them accurately. Variety in visual composition will be used to interpret homonyms.

materials

Crayons, markers or paints, large sheets of paper.

exploration/ gathering information

Share portions of The King Who Rained and/or Chocolate Moose for Dinner by Fred Gwynne with the class. After reading several pages, read the following page without showing the illustrations. Ask students to design an illustration that would be appropriate. After the class has seen everyone's idea for the page, show Fred Gwynne's interpretation. Continue through the book in similar manner. As the words that sound alike but have different meanings are encountered in the book, record them on the board.

invention/ labeling the idea

> "Words that sound alike or are spelled alike but have different meanings are called *homonyms.*"

application/ using the idea

Identifying homonyms not mentioned in the books and create a new class book of homonyms. The dialogue for the book could be formulated by the class, typed and duplicated in a book format. Everyone could illustrate it according to their own pleasure.

Lead the class to focus on the concept of variety in their compositions. Elements of nature can inspire variety and provide interest and sparkle. If variety is not employed in visual compositions, the result can be monotonous, conforming, rigid and stereotyped.

Variety could be accomplished through the content, texture, color, shape, value, or line. Counterbalancing this variety with a repetition of these same elements can lead to unity in the composition.

extensions

Similar activities could be utilized when studying antonyms or synonyms.

Writing poems using antonyms, synonyms, homonyms or a combination could be a productive extension. See Wishes, Lies and Dreams by Kenneth Koch for ideas on the structure and format of poetry.

art form

Visual Arts

grade level

Primary

subject

Language Arts

curriculum concept

Colors

objective

To provide experiences for students to compare and classify colors in a variety of ways.

materials

Drawing paper, crayons, *Beginning Concepts I* (a Sound Filmstrip Program for Early Childhood, published by Scholastic Magazines, Inc.), colored cans of papers for sorting, straws, tempera paints, brushes, attribute blocks; "Animal Disguises" by Aileen Fisher, Sound Filmstrip, *Bowmar Nature Series: The Way of Animals.*

exploration/ gathering information

Ask questions such as:

> "What is your favorite color? What is it about the color that you like?"
> "What color makes you feel happy? Sad? Afraid? Mad?"

After ample discussion on colors and how they make one feel, allow time for the class to draw pictures with colors that make them feel happy (or whatever emotion the student wishes to deal with while drawing). Songs from The Colors of My Rainbow by Joe Wayman, published by Good Apple Inc., serve as a positive motivation for such an activity.

Ask students to find a partner wearing the same color of clothing as they are wearing. Use this method to line-up or get work materials.

Play the game "Read My Mind" from Mathematics Their Way by Mary Baretta-Lorton, published by Addison-Wesley. Students predict into which group the teacher is going to put a particular attribute block. The teacher has two groups in mind. For instance, he or she may put all yellow shapes regardless of size or thickness in one group and all other colors in another group. The class indicates which group by pointing or showing a certain signal after the teacher holds up the block. After several groupings are completed, the students should begin seeing the classifications and be able to predict with more accuracy. The teacher will probably switch from color to other ways of classifying (shape, size, thickness) in order to allow the students to focus on several different properties of the objects. See Mathematics Their Way, page 70, for further details.

Watch the filmstrip "Red, Blue, Yellow Too," from *Beginning Concepts I*. Suggestions in the teacher guide should prove helpful. Focus is directed to the relationship between color and foods, transportation, traffic signs and the environment.

Collect small objects of different colors. Direct students to classify the objects by color in colored cans or on colored construction paper. Label the colors and discuss their names.

Watch the Aileen Fisher filmstrip, "Animal Disguises", and discuss how color helps the animals protect themselves. Discuss different animals.

> "Do all animals need the same color for a disguise?"
> "Why do you suppose a zebra is striped? Why is a leopard spotted?"
> "What animals can change their color?"

Show the class a color chart and discuss color categories, such as warm colors (red, orange, yellow) and cool colors (blue, green, purple).

invention/ labeling the idea

> "Colors can be divided into groups in many different ways."
> "We have already discovered warm colors, cool colors, happy colors, sad colors, bright colors, dull colors."
> "We have also discovered that there are many shades of the same color."

application/ using the idea

Straw paint[illegible] an excellent activity for learning about colors. Put several drops of tempera paint on the paper. Blow through a straw at the paint, making it spread and form unusual lines. Turn the paper as you blow to control direction of lines. One may use a combination of colors for a certain effect. When two colors are blown into each other, discuss the new color that is made. It is important to encourage students to blow for a while, then rest, using the rest time to get their breath and also to explore the many shapes and colors they have created. Ask students to focus on the design made by their paint (positive space) and then on the background (negative space). When positive spaces are varied in size and form, the negative space also gains variety and excitement.

extensions

Use color songs such as "Sing a Rainbow" in Spectrums of Music, Holt & Rinehart. Songs and activities from the Joe Wayman album, "The Colors of My Rainbow", would provide many follow up activities.

Have the class write a short composition on "What My Straw Painting Looks Like to Me."

Allow the students to mix the colors of red, yellow, and blue in different combinations to create their own purples, oranges and greens. Then have the class design and paint a mural for their room using these colors and the paints they have mixed.

art form

Visual Arts

grade level

Primary/Intermediate

subject

Science

curriculum concept

Life Cycle

objective

To develop an understanding of changes which occur in a living plant and to use the term "life cycle". To develop a habit of recording observations and to use the record as evidence of an occurrence and as elements of a visual composition.

materials

Bush bean seeds, potting soil and containers, 3x5 cards, water, crayons, drawing pencils, drawing paper.

exploration/ gathering information

Give each student three bean seeds. Examine the seeds and ask to have properties identified (color, shape, texture). After thorough observation with magnifying glasses and reporting of properties, ask the students to draw their seeds on a data card. Tell the class that they are going to plant the beans, watch to see what happens, and record the happenings on data cards. Allow each student to fill a styrofoam cup with potting soil. Make holes in the soil. Plant the three beans and cover them with soil. Add to the data sheet a drawing of the cup and soil and planting. Be sure to record the date each time a new observation or drawing is completed. Discuss the procedures for caring for the plant with the class:

> "Your plant will need water to grow. We will need to plan a schedule for this watering."
> "It is very important that you do not water your plant too much. The soil needs to be moist but there should never be water showing above the soil."
> "Let's put the planter cups in a sunny window to help them grow."

Arrange tables and planting materials in a convenient way so that each student may examine his or her own bean plant. As the plants grow and develop, additional illustrations need to be drawn to show the changes. By the time the plants are mature with new beans, each person will have a set of cards showing the development of his or her plant. Be sure to ask for illustrations to be drawn at the time of important developments: seed, first leaves, many leaves, tendrils, blossoms, pods, and mature bean pods.

Discuss the growth of the plants and allow the class to observe new details and developments. Provide sticks as needed for support of the plant as it grows.

When beans have mature pods, let the students open some of them and compare the new beans with some seeds like the ones planted. Be sure individuals are aware that the new beans are seeds and could be planted to grow other plants.

Give the students their set of data cards and ask them to glue them on a large sheet of paper in a circle. They should be placed in sequence so that first there is the bean . . . going around to the seed again. Have the title "Life Cycle of a Bean" written in the center of the circle.

invention/ labeling the idea

Tell the class they have been watching and recording data regarding the *life cycle* of a plant.

> "Cycle means that change takes place in a certain way that is repeated over and over."
> "Living things go through many changes, and these changes are referred to as the 'life cycle'."

application/ using the idea

Depending upon the availability of material, the concept of the life cycle can be reinforced and expanded to include other living things. Mealworms, chickens, fruit flies, frogs and tadpoles are all suitable for observation in the classroom. Follow similar procedures in having data recorded on sets of cards. Continue to use the term "life cycle" and to have drawings arranged in a circle and labeled.

A sketching trip to a local greenhouse, garden or plant area in your school could provide additional plant observations and motivate and inspire visual compositions. While incorporating their knowledge of the life cycle into their designs, ask students to focus on value (light or dark factors in a design or composition). The value range of any composition can be sharp or definite, blurred or subtle, depending on the mood of the expression or interpretation. Sharply contrasting values indicate exciting, highly charged, and dramatic compositions; subtle value relationships provide tranquil, calm and more unified themes. Value can also create movement and lead the viewer from one area to another in the composition.

extensions

The following materials could lead the class on further explorations: *Nature Songs,* Marais & Miranda, Motivation Records: Argosy Music Corp, Westport, Conn. 06880; *Life Cycle,* (5 sound filmstrips), National Geographic Society.

art form

Visual Arts

grade level

Primary/Intermediate

subject

Math

curriculum concept

Fractional parts

objective

To provide experiences for students to see the relationship between the whole and a fractional part though sculpturing in clay.

materials

Modeling clay; items to provide texture to clay pieces such as toothpicks, popscicle sticks, paperclips, sea shells, pieces of wood, seeds, leaves.

exploration/ gathering information

Give each student a ball of clay. Explain to the students that time spent working with the ball of clay will be an experimental time.

> "We will be doing lots of things with this ball of clay."
>
> "We will make an object, then role the clay into a ball; cut the clay into parts, and make several objects."
>
> "This time will not be spent making something to keep or take home. We will be getting the 'feel' of the clay first, then later we will make something special that you will be able to keep and take home."

Have the students make something with *all* the clay; following this, the students put the clay back into the ball shape. Next, instruct the class to divide their balls of clay into equal parts. Time is then allotted for students to form each part into differing shapes. Objects such as twigs, sea shells, leaves, or fabrics can be used to add texture to their clay forms. As the students work, lead the discussion to the fact that even though each of the parts looks different, they contain the same amount of clay. If this is doubted, suggest that they combine the pieces back into the original ball shape to clarify this concept.

invention/ labeling the idea

After the students have had time to work, the teacher can begin to lead the thinking to observing, comparing, and predicting. As the class is working, the teacher might respond verbally in the following manner:

> "John divided his clay into 16 equal parts; Mary divided her clay into 4 equal parts."
>
> "One of Jim's fractional parts is round, another is long and thin."
>
> "See how Mary's fractional part is smooth and Jeff's is rough. How do you suppose he might have produced that texture?"
>
> "What other textures do you see or are you using?"

List the shape and texture terms on the board that the students supply. As the discussion continues, stress the terms: whole, equal, fractional parts, two and three dimensional forms, and texture.

application/ using the idea

After discussing various possibilities for subject matter, have the students decide on an object for their finished sculpture. A preliminary sketch might assist the student in planning. Observation and decision making skills can be enhanced by considering such questions as:

> "What parts are necessary to make the whole? How are these parts joined together?"
>
> "What kind of movement or action is possible for this object?"
>
> "What do you think should be the major focus for your sculpture?"
>
> "How would differing forms of texture affect your object?"
>
> "What could give emphasis, color, contrast, and individuality to your sculpture?"

When completed, the sculptures should be displayed with some indication of how many fractional parts were used in the composition.

extensions

A teacher might continue with some of the following activities: Ask the class to stand.

> "Can we divide our whole class into fractional parts?"

Give the students construction paper circles, rectangles and squares.

> "Can you divide wholes into fractional parts?"

Use personal self to make one whole movement.

> "Can you divide whole movement into fractional parts?"

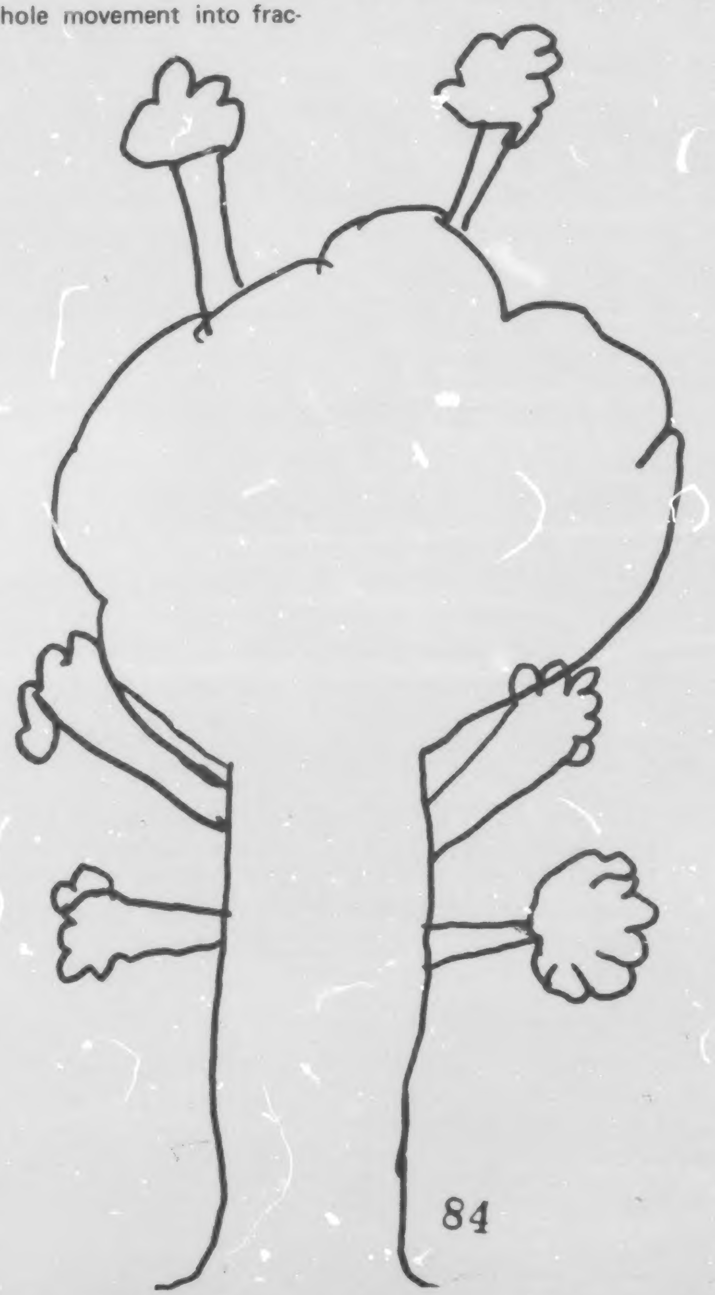
Listen to a song with an equal number of verses.

> "Can we divide this entire song into its fractional parts?"

Give the students pegs or other objects to divide into fractional parts. Use money.

> "Can a dollar be divided into fractional parts?"
> "What about a clock?"

After making a cookie dough recipe, divide the whole into equal parts, bake and eat! The class might bring their lunch one day. Divide sandwiches, fruit, etc., into equal parts. Let the students trade equivalent portions.



art form

Visual Arts

grade level

Intermediate

subject

Language Arts

curriculum concept

Quotation marks used in direct quotes

objective

Understanding and writing quotation marks — exploring possibilities of expressing thoughts or feelings through the use of line.

materials

Cartoons from newspapers, paper (manilla, construction, or newsprint), pencils, crayons.

exploration/ gathering information

Look at cartoons in the newspapers. Select some favorites; using different students for each character in the cartoon, let them read and/or act out the dialogue. Ask students to identify common elements of all the "clouds" in the cartoon strip. (They are all direct quotes of the character speaking.) Allow time for students to investigate the way direct quotes are recorded in paragraph form in books, magazines, and newspapers.

invention/ labeling the idea

> "*Quotation marks* are used around words that tell exactly what someone said."

Show how quotes are transferred from the cartoon "clouds" to the written page format using quotation marks, punctuation, and the speaker's name with words like "said, answered". Solicit different terms to use instead of "said" such as roared, moaned, inquired. Make a list of these words on the board.

application/ using the idea

Choose illustrators of picture books that use cartoon-like characters such as Jose Aruego or Ed Emberly. Read the books and discuss observations of the line drawings.

> "How are the thoughts or feelings of the character expressed exclusively through the lines? What has the artist done to make this happen? Are the lines dark, light, harsh, subtle, bold, delicate, thick, thin, or a combination? What shapes are formed when the lines merge, intersect, or meet each other?"

Provide drawing tools such as free flowing felt markers, rolling writers (ball point-like pen), pencils, or crayons. Select an event or happening of current interest to the students. Instruct students to design cartoon characters to engage in conversation regarding the event. This conversation will be written in the "clouds" which could be drawn on white paper, cut out and pasted on the backgrounds, or drawn into the design of each box. Ask students to focus on expressing the thoughts or feelings of the characters through the use of the lines.

Appropriate paper to carry out the theme or location of the cartoon can be chosen or designed for the background of each strip. The students can then transfer the conversation from the cartoon into conversational form on writing paper, including the names of the speakers and correct punctuation marks. Encourage them to use many different speaker terms (other than "said"). They can use words from the list on the board or think of new ones.

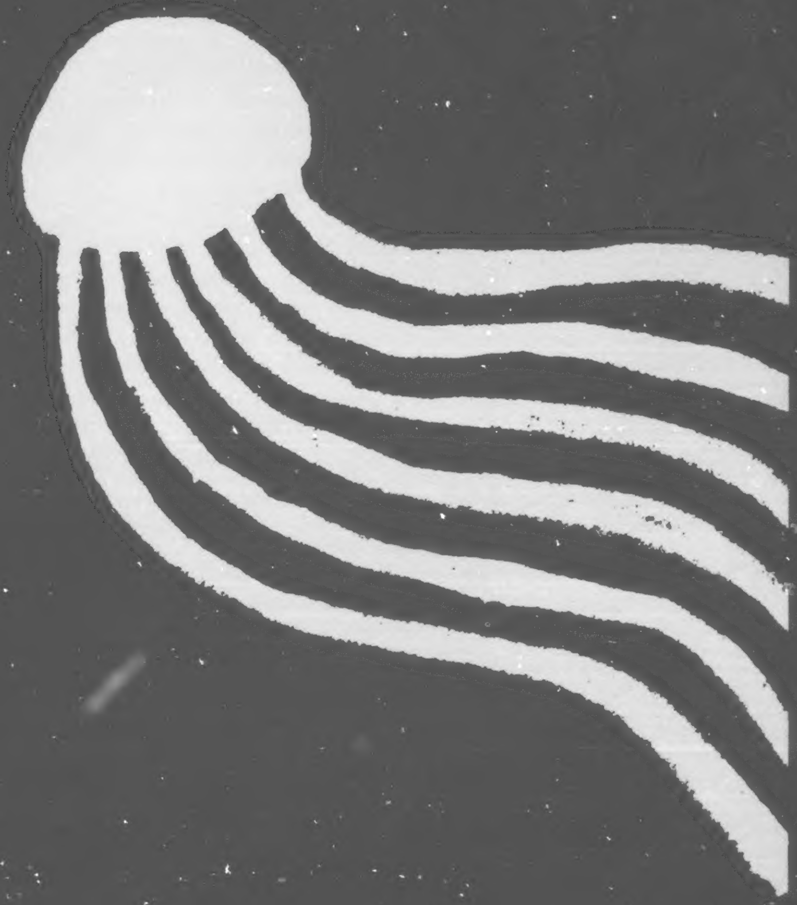
extensions

The finished cartoon and papers can be saved and used in a learning center. These can be covered in contact paper or laminated. A student would choose a cartoon of his or her choice and would then write the dialogue in paragraph form, or take the paragraph form and design new cartoon characters. Characters from different cartoons could be combined into one strip such as students imagining what they might have to say to each other. Students could also arrange characters, create backgrounds and paste on blank "clouds". Another student could take the cartoon and create a dialogue. Completed strips can be shown to the class on the opaque projector for them to share, discuss and perhaps suggest new captions or different endings. The ideas of the brief cartoons could be expanded into a whole story or play.

Hey MR.Olds!! You DRAW Good! I Thin I will write a poem about your Drawin

MICE,
MICE,
MICE,
ARE
NICE!

resources and information



history of the oklahoma arts in education program

The Oklahoma Arts in Education program is charged with assisting schools in the development of comprehensive arts programs that will provide a wide variety of arts experiences for all the students in the schools. These experiences should be designed to address the aesthetic and perceptual development of the students through their involvement in a broad range of artistic activities. The effective and selective use of community arts resources has been identified as one valid way for schools to provide these experiences for their students.

Beginning with five elementary schools in the fall of 1976, the Arts in Education Network has grown to 30 schools at the elementary, middle school/junior high and high school levels. These schools in twelve districts range from large, cosmopolitan to small rural settings and are committed to the role the arts can play in the development of each student in their schools.

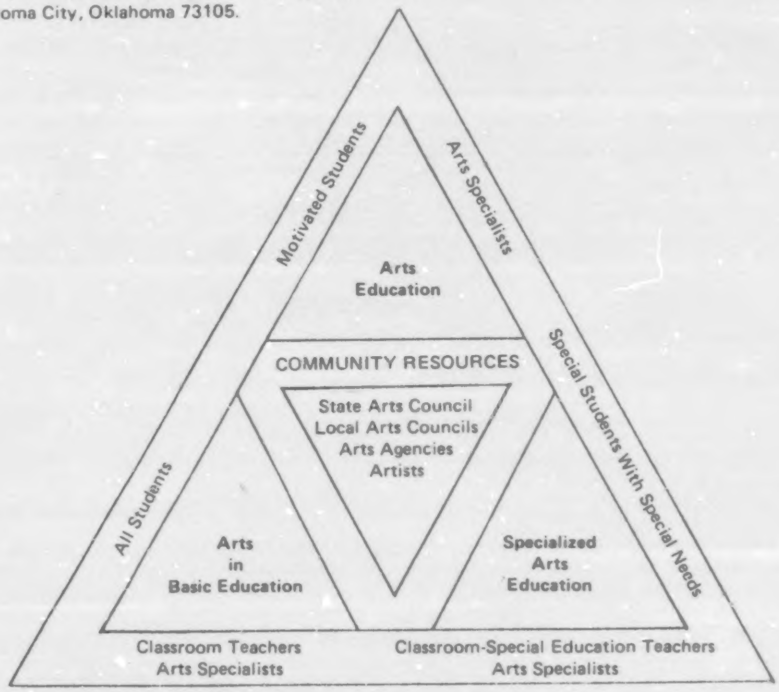
The *Oklahoma Plan for Arts in Education*,* developed in 1975, provides the philosophical basis for the material in this book. The outlined program projects a simultaneous comprehensive approach to the arts from three directions:

1. *Arts Education* which is instruction by arts specialists in specific arts disciplines such as music, visual arts, drama, dance/movement or media.
2. *The Arts in Basic Education* which expands the traditional arts experiences by integrating the arts into the curriculum for the aesthetic and perceptual development of all students in the school.
3. *Specialized Arts Education* in which the exceptional child with special needs participates in arts experiences specifically designed to meet those needs.

In addition, the effective use of artists and community arts agencies is an important element in the implementation of all three components of the program.

This curriculum material has been developed to assist all elementary classroom teachers across the state in connecting the arts to the basic curriculum where these "connections" readily exist. For further assistance with arts in education program development, the Arts in Education staff at the Oklahoma State Department of Education should be contacted.

*Available from the Oklahoma State Department of Education, 2500 N. Lincoln, Oklahoma City, Oklahoma 73105.



Oklahoma Arts In Education Program Componen

annotated bibliography

Below you will find additional materials which can help develop your techniques of integrating the arts into other curriculum areas. The materials are divided into the following areas: General, The Arts, Creative Drama, Creative Dance, Language Arts, Music and Visual Arts. Bibliographical information only is listed for references to Arts and the Handicapped.

General

Awareness: Exploring, Experimenting and Experiencing, John O. Steven, Moab, Utah: Real People Press, 1971.

A book a gestalt-oriented awareness exercises. Contains fantasy trips, small group and large group exercises designed to allow participants to discover their own potential as persons. A creativity-freeing book.

Everychild's Everyday: Learning About Learning, Cindy Herbert, New York: Doubleday, 1980. (paperback)

A beautiful book of verse and graphics that expresses both the viewpoint of the adult and the child including illustrated ways in which creativity can be enhanced among children.

Guiding Creative Talent, E. Paul Torrence, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

A book for teachers who are interested in the problems of highly creative students and ways to guide a wide range of talent at all levels with respect to age and academic achievement. The author speaks from his own experiences, research, and observations on identifying creative talent, testing for creative thinking, describing common problems of highly creative individuals, and the results of repression of creative desires and abilities.

Guiding Your Child to a More Creative Life, Fredelle Maynard, Garden City, New York: Doubleday, 1973.

A book which proposes how parents and teachers can keep alive a child's vivid creative spirit. There are a multitude of specific suggestions which will assist you in promoting self-expression and self-development through literature, visual arts, dance, music, and creative play. Through these the child is guided to find his voice, to discover his own best self.

Humanistic Education Sourcebook, Donald Read and Sidney Simon, editors, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975.

Readings and commentaries by a large number of educators which bring together the most instrumental thinking on the humanistic approach to education. This book helps put the curriculum content of a course in perspective with the human content. Filled with classroom activities based on small group process, role playing, and creative dramatics.

I See a Child: Learning About Learning, Cindy Herbert, New York: Doubleday, 1974. (paperback)

A wonderful little book of verse and graphics that expresses both the teacher's viewpoint and that of the child. A though provoking book that makes us look at our behavior and how it is seen through the eyes of a child. A must for your own development as teacher and friend.

Igniting Creative Potential (Elementary) and Igniting Creative Potential (Secondary), Project Implode, Jordan School District, 9361 South 400 East, Sandy, Utah 84070.

A book of exercises structured around Calvin Taylor's seven talent areas of creativity, planning, communication, forecasting, decision-making, and academic. Each section contains multiple exercises as well as suggested ways to evaluate learnings that have occurred.

Integration of Abilities Exercises for Creative Growth, Paul Baker, Anchorage Press, 6072 Cartier Ave., New Orleans, 1977.

A book by theatre director and acting coach Paul Baker which includes experiences in space, rhythm and time, direction, line, movement, sound and silence, and silhouette. The material is taken from a series of lectures and classwork which assisted students in discovering their abilities and integrating them with human-ness.

Teaching as a Subversive Activity, Neil Postman and Charles Weingarter, New York: Dell Publishing Company, 1969.

A teacher motivator as well as an excellent source of recent thought and method in education. Good sections on inquiry method of teaching. Contains many proposals on how education can be made more interesting for both students and teachers.

The Arts, Human Development and Education, Elliott Eisner, Berkeley, California: McCutchan, 1976.

A scholarly composite of 14 essays that examines artistic development in the schools as it relates to the nature of human potential and to existing school practices. The role of the schools in facilitating the growth of human potential is discussed with the conclusion that a major change is needed in the character of school programs.

Toward a Theory of Instruction, "Man: A Course of Study," Cambridge, Massachusetts: Belknat Press at Harvard University Press, 1956.

A course of study in social studies designed to help the fifth grade student analyze what it is that makes Man human, how he got that way, and how he can be made more so. It explores the humanizing forces of tool making, language, social organization and Man's urge to explain his world.

The Arts

The Arts and Compensatory Education, East Lansing, Michigan: Michigan Department of Education, 1979.

A brief but important publication focusing on the role of the arts in cognitive growth. Using the skills of language and computation as the base, lessons incorporate music, dance, visual arts and creative dramatics in the teaching of concepts such as equivalents, ordering, main idea, reading comprehension and classifying. Delightful photographs of children involved in arts activities.

Exploring the Arts with Children, Geraldine Dimondstein, New York: MacMillan Publishing Co., Inc., 1974.

A book on painting, sculpture, dance and poetry designed to provide the teacher with basic concepts common to all the arts that act as generating sources for creative problem solving.

Five Sense Store, Cemrel, 3120 59th Street, St. Louis, Missouri.

A series of packaged materials designed with the general classroom teacher in mind which provide instruction in the development of all the senses for children at the elementary level. The Program uses the arts — visual arts, language arts, music, dance and theatre — as resources for exploring essential skills and concepts in the regular curriculum. The materials compose the major result of the Aesthetic Education program of CEMREL, an educational laboratory.

Guide to the Performing and Visual Arts, Performing Tree, Inc., 1061 West Temple Street, Room 201, Los Angeles, California.

An easy, simple-to-follow guide of arts activities designed for the elementary classroom teacher who has had little or not experience in the arts. These are not simply activities written at random but can be woven into the fabric of general education on a regular basis. Most of the suggested activities are interdisciplinary in nature; others can be adapted to the basic curriculum.

Self Expression and Conduct/The Humanities, Paul Brandwein, Margaret Cotton-Winslow, and Agnes McCarthy, New York: Harcourt, Brace, Jovanovich, 1976.

A multi-media, easy-to-teach program that can be adapted to any teaching or learning style. Relating the expressive arts to humanity's basic values, it builds children's self-esteem and develops skills in self-expression. The series includes study prints, books, filmstrips, records, activity kits and PLA cards that children can work through on their own time.

Creative/Improvisational Drama

An Idea Book for Acting Out and Writing Language, K-8, Gary L. Gerbrandt, Urbana, Illinois; National Council of Teachers of English, 1974.

An ideal book of language skills taught through creative drama techniques, this book employs small group instruction and focuses on process of learning. These activities grew out of the philosophy of James Moffett's book, A Student-Centered Language Arts Curriculum, and makes his ideas more operational for the classroom. These ideas are suitable for drama as well as language arts.

Creative Drama and Improvised Movement for Children, Janet Goodridge, Boston, Massachusetts: Play, Inc., 1970.

This handbook provides practical suggestions for using creative drama in the classroom and helps teachers select and develop appropriate material for playmaking and improvised movement. The approach described here shows the teacher how to correlate creative dramatics with other related subjects.

Creative Dramatics in the Classroom, 2nd edition, Nellie McCaslin, New York: David McKay Co., 1974.

This resource is intended as a simple guide for the inexperienced teacher, the non-specialist who wishes to have dramatic activities but who needs help in getting started. Sample exercises as well as rationale for creative dramatics are included.

Development through Drama, Brian Way, New Jersey: Humanities Press, 1967. (paperback)

An approach to the development of the whole child through drama activities forms the basis of this book. Although it is directed toward teachers of older children, the techniques are applicable to all ages. There are many suggestions for improvisational drama experiences with children.

Drama with Children, Geraldine Brian Siks, New York: Harper and Row, 1977.

This book is a reference for information about drama processes, concepts, structure, goals, and learning experiences. The material, however, is organized to contribute to an understanding of the art of drama as it relates to child development and learning.

Dramatic Imagination, A Handbook for Teachers, Jerneral Cranston, Eureka, California: Interface California Corporation, 1975.

This book provides instructors of elementary and secondary schools a method for interrelating dramatic activities into the basic curriculum. The exercises and lesson plans are graded from individual participation to group involvement and may be used at the individual child's own rate of progress. Involves both students and teacher in active participation.

Improvisation for the Theatre, Viola Spolin, Evanston: Northwestern University Press, 1963.

Although this book was not written especially for use with children, it does have useful teaching and directing techniques which are applicable to teachers of students at all levels. It contains a variety of exercises and theatre games which might be appropriate to upper elementary and secondary students. Some of the techniques are also helpful to teachers of younger children.

Creative Movement/Dance

And A Time to Dance, Norma Canner, Second Edition, Boston: Plays, Inc., 1975.

Originally written as a practical guide for teaching creative movement to mentally and emotionally retarded children, the new edition is applicable for use by teachers of normal, pre-school children as well. It contains ideas for dealing with content appropriate to young children as well as suggestions for dealing with potentially disruptive behavior. The text is relatively brief; extensive photographs, inspirational and especially helpful for those who have never seen handicapped children dance.

Children Dance in the Classroom, Geraldine Dimondstein, Riverside, New Jersey: MacMillan Publishers, 1971.

The author gives a well-stated theoretical justification for the use of dance as a teaching tool and a detailing of the benefits to the individual child. The book deals with the problem-solving approach to movement and gives good sample movement activities designed to acquaint students with all the various aspects of each concept.

Children's Dance, Gladys Andrews Fleming, ed., Washington, D.C., American Alliance for Health, Physical Education, Recreation, and Dance Press, 1973.

Important, worthwhile publication of the 1973 Dance Division Task Force. Includes well-stated Guidelines for Children's Dance and gives interesting examples of activities which are stimulating and imaginative. Appropriate for the classroom teacher as well as the specialist in dance and physical education. Chapters include articles about various facets of dance teaching, and resource lists.

Creative Dance for Boys, Jean Carroll and Peter Lofthouse, London: McDonald and Evans, 1969.

Contains a specific structuring of material for men teachers toward movement experiences relevant to boys, age 10 to 16, although much of the material can be used in mixed class situations. Each of the five chapters takes an aspect of movement, places it within the educational setting, and gives specific examples of its application. Good photos.

Creative Dance in Grades Four to Six, Joyce Boorman, Ontario: Longman Canada Limited, 1971.

An excellent textbook that deals equally well with creativity, principles of movement, the children, and the teacher. Lesson plans are given that provide teachers a clear working framework; objectives are explained, experiences are defined and evaluation procedures are given to help the teacher realize the class's progress. The book is an outstanding resource for creative ideas and teaching materials.

Creative Dance Starters: Quick and Easy Lessons for the Elementary Classroom, Jeanette Abeles and Sharon McColl, editors, Michigan Dance Association, 953 Rosewood, East Lansing, Michigan 48823, 1979.

An inexpensive publication that contains ten brief lessons designed to clarify or reinforce various concepts appropriate for grade levels K-5. The lessons are structured so that children are encouraged to make artistic choices and create their own dance phrases.

Creative Movement for Children: A Dance Program for the Classroom, Jack Wiener and John Lidstone, New York: Reinhold Book Corporation, 1969.

This is a brief and unusual book with wonderful pictures. The authors have four basic qualities they want children to experience in movement as symbolized by four images or props: clay for heaviness, wire for hardness, rubber band for lightness and piano for softness. The use of images or props such as these can be helpful.

Creative Rhythmic Movement for Children, Gladys Andrews Fleming, Englewood Cliffs, New Jersey: Prentice-Hall, 1973.

An overall approach based on children and teachers learning and sharing together through creative movement and dance experiences. Contains many specific suggestions such as how to use songs, space, and rhythm factors in movement exploration and children's dance. Can be used as a guide toward a better understanding of children in general and their general potential in particular.

Dance: A Guide for Idaho Public Schools, K-12, Boise, Idaho: Idaho State Department of Education, 1978.

An informal, easy-to-read publication with pictures and writings of children. The content includes lesson ideas suggested by visual arts, science, language arts, math, music and social studies concepts. It has an extensive resource list of books, records and films.

Dance in Elementary Education, Ruth Lovell Murray, New York: Harper-Row Publishers, 1975.

A definitive text on dance for children, this thrd edition continues the logical organization of the second, with its sections on initiating exploratory experiences in dance movement and rhythmic skills, and the making and learning of dances. An early chapter on analysis, classifications, and qualities of movement, plus a glossary of dance terms, provides the basis for conceptual understandings throughout the book. Additions to all chapters have been made, including rhythmic games, approaches to dance-making, resources for records and films. It is filled with delightful photographs. The teachers of children, as well as teachers of beginners in dance of all ages, will find this book an unfailingly useful one.

First Steps in Teaching Creative Dance: A Handbook for Teachers of Children, K-6, Mary Joyce, Palo Alto, California: National Press Books, 1971.

This is an excellent book on beginning dance experiences for children, and is full of creative stimuli for teachers. Joyce deals with the structural elements of dance as body, space, energy, and time and emphasizes the creative potential of the individual child. Her remarks are excellent and help prepare children for movement through imagery. There are 34 sample lessons appropriate for various ages.

Modern Dance, Gay Cheney and Janet Strader, Boston: Allyn and Bacon, Inc., 1969.

This is a short introductory book about modern dance which is used by many college dance teachers for their beginning modern dance classes. It would be useful to elementary teachers who want to find out more about the practice of the art form. There are sample dance experiences which the reader can try for him/herself and problems which she/he can solve in movement. Experiencing these gives some insight into the types of problems which can be set for children to solve.

Suggested Recordings for Dance Experiences

"Moving Percussion and Electronic Sound Pictures: Listen, Move and Dance"
EMI Records No. CLP 3531
Order from: Can-Ed. Media Ltd.
185 Spadina Ave., Suite 1
Toronto, Ontario, Canada M5T 2C6
or LB7645 - Lyons Publishers

"Sounds of New Music" Folkway Records No. FX 6160

Unusual music for guided exploration and dance making. The above records have unusual tonality, textures, surprises, changing dynamics.

"Streetsong" by Carl Orff BASF Systems No. HC 25122
"Brute Force Steel Bands" Cook No. 1042

Pleasnat tunes, rhythmic and clearly pulsed. Good to use with young children for body part dances, musical exploration, feeling pulse and phrasing.

Earl Scruggs: "Dueling Banjos" Columbia C32268
"The In Sound from Way Out" Vanguard VSD79222

Music which is lively, rhythmic and easy to work with for locomotor exploration, warm-ups, simpler dance making.

Language Arts

A Student-Centered Language Arts Curriculum, K-13, A Handbook for Teachers, James Moffett and Betty Jane Wagner, 2nd edition, Boston: Houghton Mifflin Company, 1976.

This book places great emphasis on oral language and the process of interaction in the teaching of language skills. Uses basic processes such as talking, listening, dramatizing, reading and writing for skill development. The evaluation section is of particular use as it approaches evaluation through student self-assessment in determining individual growth.

From Thoughts to Words, Marlene Glaus, Urbana, Illinois: National Council of Teachers of English, 1965.

The three parts of the book, "Self-Expression," "Word Fun," and "Meet the Authors," are written to help teachers supplement their own lessons in language arts. Much of the book makes suggestions for the use of word activities through the means of oral expression.

Making It Strange? (books 1-4), Synetics, Inc., New York: Harper and Row Publishers, 1968.

A series of four books, this is a creative writing program based on the conscious use of the metaphor. To make it strange is to make the familiar strange — to distort, invert, or transpose the traditional ways of experiencing the secure and familiar world. The result is a new look at the same old world.

Secrets and Surprises, Joe Wayman, Lorraine Plum, Carthage, Illinois: Good Apple, Inc., 1977.

Language development is more than an intellectual process! This book involves children on an emotional and physical level and allows them to create their own experiences for expression in richer, more fluent language. The 183 involvement activities (in 18 units) focus on imagination development, creative thinking, listening, and positive self-concept.

Sunflowering: Thinking, Feeling, Doing Activities for Creative Expression, Bob Standish, Carthage, Illinois, Good Apple, Inc., 1977.

Hundreds of classroom-tested ideas to develop imagination, individual expression, and sensitivity through analogy strategies. Sunflowering uses feelings, metaphor, and imagination to discovery and deal with information in creative ways. The thought-provoking activities stimulate discussion and are easy to implement. A mind-opening approach to learning at all ability levels.

The Whole Word Catalogue, Teachers and Writers Collaborative, c/o P.O. 3, 490 Hudson Street, New York, 10014.

A catalogue of writings and classroom strategies that evolved from the Teachers and Writers Collaborative and is documented regularly through a newsletter. This is a special issue of the newsletter which attempts to make the study of language a living process to children today. These materials have come out of the experience of placing professional writers in the classroom on a regular basis to work with teachers and children.

Will It Grow in the Classroom? Beatrice and Ronald Gross, editors, New York: Dell Publishing Company, Delta Books, 1974.

This is the first book by teachers about teaching and addressed to teachers. Every article in this collection was written by a teacher out of personal experiences, about their roles, about curriculum and about new ways of touching young minds. Every essay is full of techniques to make one a better teacher and the classroom a more humane and productive environment.

Music

Composing with a Tape Recorder, Terence Dwyer, New York: Oxford University Press, 1971.

An inexpensive paperback for anyone interested in working with a tape recorder as a musical instrument. A good supplement for individual projects and experimentation in the music and science areas in the upper elementary and secondary grades. Also appropriate for adults with or without a music background.

Creative Music Education, Murray Shaffer, New York: Schirmer Books, MacMillan Company, 1976.

A composer's approach to teaching music to children and adults by one of Canada's most talented and articulate composers. A very easy to follow, step-by-step approach for the novice or classroom teacher interested in creative approaches to music education.

Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff, Beth Landis and Polly Carder, Reston, Virginia: Music Educators National Conference, 1972.

This book delineates the principles and teaching procedures of the three European musician-educators who have had an impact on the teaching of music in our country. It outlines the content of a typical American curriculum and suggests numerous ways in which the three methods can be adapted to enrich the curriculum and make it more effective.

Electronmusic: A Comprehensive Handbook, Robert A. DeVoe, Vernon, Conn: Electronic Music Laboratories, 1977.

An unusual and enticing handbook for approaching and utilizing the electronic music idiom in the classroom. Appropriate for the novice and advanced musician as well as the interested lay person or classroom teacher. Would make an excellent supplement to secondary level science classes.

Individualized Instruction in Music, Eunice Boardman Meske and Carroll Rinehart, Reston, Virginia: Music Educators National Conference, 1975.

A guide to the teaching of music in new learning environments in elementary, middle and junior high schools. Contains reasons and approaches for individualized learning and offers a means to teachers who are interested in incorporating this program into their music classes.

Leading Young Children to Music, Haines and Gerber, Columbus, Ohio: Merrill Publishing Co.

This book deals with musical experiences in an educational setting and includes suitable music and music-related activities for toddlers through eight year olds. The materials are adaptable to the teacher's ability and the children's readiness.

MMCP Interaction: An Early Childhood Music Curriculum, Ronald Thomas and others, Bardonia, New York: Media Materials, 1972.

A process-centered curriculum model for music in early childhood education. An excellent reference for the classroom teacher in the daily and long-term planning of the music program for children, ages four to eight.

Music in Early Childhood, Barbara Andress, Reston, Virginia: Music Educators National Conference, 1973.

Helps educators identify and understand the behavior of preschool children. Describes the developmental growth of the young child and contributes new insights about how music can become an integral part of that sequence.

Music for the Exceptional Child, Richard Graham, Reston, Virginia: Music Educators National Conference, 1975.

This book contains guidelines for teaching music to the speech handicapped, hearing impaired, blind, mentally retarded, emotionally disturbed, learning disabled or the gifted child.

Orff and Kodaly Adapted for the Elementary School, Wheeler and Raebeck, Dubuque, Iowa: Wm. C. Brown Company Publishers, 1976.

This book is an attempt to make the adaptions necessary to make Orff and Kodaly, leading music educators, relevant to this country, and to set these ideas down in such a way that educators can understand and use them. The book contains a myriad of activities—speech, melodic, rhythmic—for all elementary grade levels.

Teaching Music: What, How, Why, Alice Beer, Mary Hoffman, Morristown, New Jersey: General Learning Press, 1973.

Contains a brief but thorough explanation of current elementary music methods and applies these methods to musical selections contained in the book. The book would be of particular interest to classroom teachers who do not have a music series or could be used as a supplement to an adopted series.

Visual Arts

Art Activities for the Very Young, F. Louis Hoover, Worcester, Massachusetts: Davis Publications, Inc., 1961.

A book of art activities for children aged three through six which has been tried in kindergartens throughout the various parts of the country. The experiences focus on the teacher's responsibility to make good use of the creative energy found in young children and to encourage its development in every possible way.

Art Is Elementary, Cornia, Stubbs and Winters, Provo, Utah: Brigham Young University Press, 1976.

An elementary art program structured in such a way that a classroom teacher can teach the art concepts. It gives sequence to instruction and helps the teacher determine the child's level of perception and skill. Two hundred and six concepts and 300 illustrations are included in this program.

Art: Meaning, Method and Media (Books 1-6), Guy Hubbard, and Mary Rouse, Westchester, Illinois: Benefic Press, 1974.

This series of well-illustrated and planned books gives the classroom teacher a tested art program that extends over one entire school year. The content of each year is designed to build cumulatively on the content of the proceeding years. The content of the books is intended primarily for use by classroom teachers who have no special preparation for art teaching. The lessons may be added to, changed, or modified to meet local needs and conditions.

Creating with Paper, Pauline Johnson, Seattle, Washington: University of Washington Press, 1969.

A well-illustrated book that gives techniques in using paper and the primary medium of expression. These methods of working with paper in various ways will produce art forms of aesthetic worth.

Creative Art, Elementary Grades, Fran Trucksess, Boulder, Colorado: Pruett Press, 1974.

This art guide is designed for the classroom teacher and covers all areas of art instruction including rationale for the program, how to present and evaluate lessons, how to keep a record of growth, and a listing of supplies, equipment and materials one might need.

Creative Art, Junior High Grades, Verle Mickish, Boulder, Colorado: Pruett Press, 1962.

This guide is designed to help the junior high art teacher develop a creative approach in the teaching of art. It is based on the philosophy of leading students into problem solving experiences rather than lesson-learning activities. This book suggests a sequential structured art program of exploration in a variety of media, creative experiences, thought concepts and aesthetic appreciation.

Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence, Betty Edwards, Los Angeles, California: J.P. Tarcher, Inc., 1979.

Applying recent discoveries in brain research to the teaching of drawing skills, Dr. Betty Edwards presents a set of basic experiences designed to release creative potential and tap the special drawing abilities of the right half of the brain.

Emphasis Art: A Qualitative Art Program for the Elementary School, (Third Edition), Frank Wachowiak, New York: Harper and Row Publishers.

Emphasis Art is a unique and exciting book about the images children imagine, invent and create. Through its encouragement of sensory experiences as the base for a meaningful approach to art activity, it avoids many stereotypes commonly found in method art books for children.

Invitation to Vision: Ideas and Imagination for Art, Earl W. Liderman, Dubuque, Iowa: Wm. C. Brown Company Publishers.

A practical book with illustrations that give idea sources and suggest possibilities for artistic expression aimed at stimulating perceptual awareness in students.

Paper as Art and Craft, Thelma Newman, Jay Hartley and Lee Scott, New York: Crown Publishers, 1973.

A book illustrating the many ways that paper can be manipulated and used as medium for both art products and crafts.

Programs of Promise, Art in the Schools, Al Hurwitz, New York: Harcourt, Brace, Jovanovich, 1972.

Case histories by various writers of the direction of art education and how it is changing in relationship to current movements in education as a whole.

Arts and the Handicapped

Aesthetic Activities for Handicapped Children, Anne Quan Uno, Austin, Texas: Texas Education Agency, Division of Special Education, 1975.

Art Integration: A Teaching Program for the Mentally Retarded, Iowa State Department of Public Instruction, Iowa City, Iowa: Iowa University, 1969.

Art in Special Education: Educating the Handicapped through Art, 445 Wyoming Avenue, Millburn, N.J.: Art Educators of New Jersey, 1976.

Arts and Crafts for Physically and Mentally Disabled: The How, What and Why of It, Elaine Gould, Springfield, Illinois: Thomas, 1978.

Creative Arts for the Severely Handicapped, Claudine Sherrill, Ed., Springfield, Illinois: Charles C. Thomas, 1979.

"Creative Dramatics: An Outlet for Mental Handicaps," Marvin Blumberg, Journal of Rehabilitation 42:6 (Nov.-Dec.): pp. 17-20.

Creative Movement for Special Education, Sharon Metz Kokaska, Belmont, California: Fearon Publishers, 1974.

Creative Opportunities for the Retarded Child at Home and in School, H. Cornelia Hollander, Garden City, N.J.: Doubleday and Company, Inc., 1971.

Dance and the Blind Child, Miriam Cramer, American Dance Guild, Inc., 1973.

Dance for Physically Disabled Persons, Kathleen Hill, Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1976.

Informal Dramatics: A Language Arts Activity for the Special Pupil, Barbara McIntyre, Pittsburg, Pa.: Stanwix House, 1963.

Learning by Doing: An Illustrated Handbook for Parents and Teachers of Children Who Learn Slowly, Rogouin, Johnstown, Pa.: Mafex Associates, Inc., 1971.

Music Activities for Retarded Children: A Handbook for Teachers and Parents, Ginglend and Stiles, New York: Abingdon Press, 1975.

Music for the Exceptional Child (Compiled for the National Commission on Instruction), Richard M. Graham, Reston, Virginia: Music Educators National Conference, 1975.

Music in Therapy, E. Thayer Gaston, New York: MacMillan Publishing Co., Inc., 1968.

Reaching the Retarded through Art, Baumgartner and Shultz, Johnstown, Pa.: Mafex Associates, 1969.

Songs in Action, Phyllis Gelineau, New York: McGraw-Hill Book Co., 1974.

Structured Dramatics for Children with Learning Disabilities, Lotte Kaliski and others, San Raphail, California: Academic Therapy Publishers, 1971.

Therapy in Motion, Maureen Needham Costonis, Chicago: University of Illinois Press, 1978.

glossary

Abstraction. A design which is non-representational in purpose.

Accent. A stress of one element over others, making it stand out.

Aesthetics. A philosophy of the beautiful and its relation to the perception and enjoyment of a work of art.

Balance. An aesthetically pleasing integration of artistic elements.

Beat. A continuing and steady pulse which is heard or felt in most music, moving the music forward in time.

Caricature. A drawing in which the characteristic features of an object or person are exaggerated, usually with humorous or satirical intent.

Cartoon. A caricature or humorous drawing especially those made for reproduction in journals or newspapers.

Ceramic. A material and product made from using natural (organic) clays.

Character. The part or role which an actor recreates in a script or assumes in an improvisation.

Children's Theater. Theater performed for children by professional actors, complete with costumes, sets, lights and props. The production is scripted, has had several weeks of rehearsal, and usually presents a well-known story with a moral or a new story with a definite lesson or message.

Collage. A composition consisting of such items as cloth, string, or cardboard often combined with paint or ink.

Collapsing Movement. A movement that is characterized by a relaxed release into gravity, usually in the trunk and knees, resulting in a folding or curling of the body downward.

Complementary Colors. Colors which represent the greatest degree of color difference. Three basic sets of complementary colors are red/green, yellow/violet, and orange/blue.

Conflict. A major problem that must be solved.

Contrast. A diversity of adjacent parts in color, emotion, and tone.

Crescendo. A gradual increase in volume.

Creative Drama. The process of guiding students or adults through exercises which lead to the development of simple improvised scenes. Focus is on participant development and not on audience satisfaction.

Dalcroze Eurhythmics. An approach to music through movement named for a Swiss musician Emile Jacques-Dalcroze. Eurhythmics uses the body as an instrument, leading to responsiveness and sensitivity to music.

Design. An ordered arrangement of the elements in a work of art.

Decrescendo. A gradual decrease in volume.

Drawing. A means of defining the shapes of objects, of representing ideas, or of expressing emotional states of minds, by means of lines or tones applied to a smooth and generally flat surface.

Dynamics. Degrees of loudness and softness which give variety and meaning to music; forte (f) indicates loud; piano (p) indicates soft.

Exposition. An identification of background information necessary to establish the plot of a play.

Flow. A manner in which movements are sequentially connected.

Force. A way one controls and releases the amount of body energy to affect the quality of the resulting movement.

Form. A component of all the arts; form is the structure or plan on which a piece is based, giving it both design and unity rather than chaos.

Freeze. A command to cease all movement at once and to remain immobile in the shape the body presented when the signal word was given.

General Space. An area of space beyond personal space available for movement purposes.

Illustration. A picture or diagram that helps make an idea clear or attractive.

Impromptu. A scene completely executed without rehearsal or pre-planning; conversation occurs between the parties involved only after they are on stage together.

Improvisation. A simple structure with little previous planning, but with identified purpose.

Kiln. A well-insulated gas or electric oven in which clay is fired or hardened by means of intense heat.

Locomotor Movement. A movement that carries the body from one place to another through space using the feet or any other part of the body as a base for moving.

Medium. The material through which the artist sets forth ideas, thoughts, or feelings. Plural, media.

Non-Locomotor Movement. A movement performed over a more or less stationary base and in one place.

Oil pastel. An oil base crayon with more brilliance than crayons.

Pantomime. Any of various performances in which a story is told by expressive body or facial movements and no dialogue.

Pathway. A course of movement which could be straight, curved, random, etc.

Pattern. A repetition of a symbol or motif.

Perception. A direct acquaintance with anything through the senses.

Percussive Movement. A movement quality that begins with a strong impetus, expends energy in spurts and small or large explosions, stops suddenly at any point and then may start again.

Plasticine. A non-hardening oil base clay.

Plot. A sequence of events in a play, story, or scene.

Pitch. The "lowness" or "highness" of a musical tone.

Suspended Movement. A movement that results when the initial force is expended for an instant and a momentary stillness in space is achieved.

Sustained Movement. A movement quality that is characterized by a constant, even flow of energy resulting in movement that is ongoing and smooth.

Swinging Movement. A movement quality that is characterized by a reaction to the force of gravity. A body part is relaxed and drops along a curved path until the momentum of the drop carries it up on the other side of the curve.

Technique. A method or procedure in transforming artistic media into a work of art.

Texture. An actual (felt) or visual (seen) surface of an object or thing.

Tempo. A rate or speed of music.

Unity. A combination or ordering of parts in an artistic production that constitutes a whole or promotes an undivided total effect.

Value. An attribute of color, its lightness or darkness.

Variety. The quality or state of having different forms or types, something differing from others of the same general kind.

Vibratory Movement. A movement quality that results when the extreme of tension is applied to the vibrating part which responds with a series of fluttering, quivering movements.

Positive-Negative. The positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.

Primary Colors. The three basic colors for mixing pigments found in most paints: red, yellow and blue.

Program Music. Music which tells a story.

Reader's Theater. A form of theater, where actors read their parts from a script and have no physical interaction with each other. Sometimes additional actors will pantomime the story or play while others read.

Resolution. A point in a play or other work of literature at which the chief dramatic conflict is worked out.

Rhythm. A regular reoccurance of like features in a composition.

Role Playing. A form of drama that puts people in real life situations in order to allow them to solve problems.

Secondary Colors. Colors obtained by mixing any two of the primary colors: orange, green and violet.

Self-Space (Personal Space). The maximum space utilized when all body parts are extended to the fullest in all directions from a lying, sitting, kneeling, or standing position.

Setting. A time and place within which a scene or play is enacted.

Sketch. A drawing produced to gain information about the subject; usually a preliminary drawing for a print, design, painting, etc.

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Artists Begin
As
Children.

evaluation

We want your response!

Because we really did develop this for your use, we are interested in your response to both the design of and the activities in the lessons in this book. After you have had the chance to really use these ideas with your students, would you take time to respond to the questions below?

1. I teach at the 1st _____ 2nd _____ 3rd _____ 4th
5th ______ 6th ______ 7th ______ 8th ______ 9th
10th ______ 11th ______ 12th ______ grade level.

2. I used the following lessons: ________________
____

3. The design model was:
_________ easy to understand
_________ fairly easy to understand
_________ somewhat confusing
_________ difficult to understand
_________ baffling

4. The activities were:
_________ most helpful
_________ helpful
_________ of no help at all

5. The language in the written content was:
_________ easy to understand
_________ fairly easy to understand
_________ somewhat confusing
_________ difficult to understand
_________ baffling

6. The book is visually:
_________ interesting
_________ of moderate interest
_________ unappealing

7. The most successful lessons were: ____________
____
____
because ________________________
____
____
____

8. Response from my students after using some of the arts experiences were: ________________
____
____

9. If I could rewrite or change the book, I would
____
____

10. The most important piece of advice I could give to someone developing curriculum material for teachers is: ________________
____
____

11. My final comment: ________________
____
____
____

Name (if you wish to sign this)
____
Address ________________________
____
City __________ State ________ Zip ________

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